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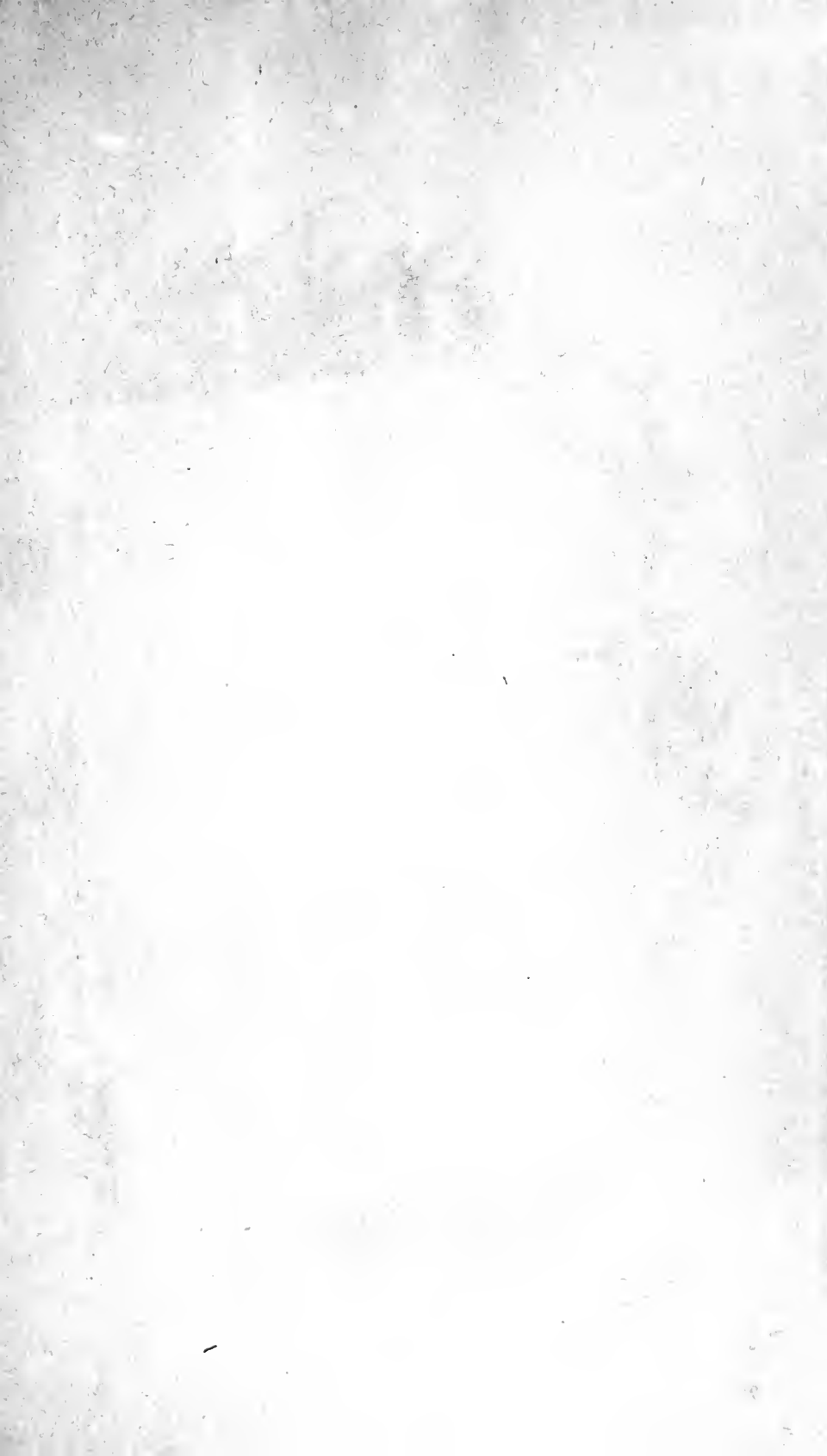
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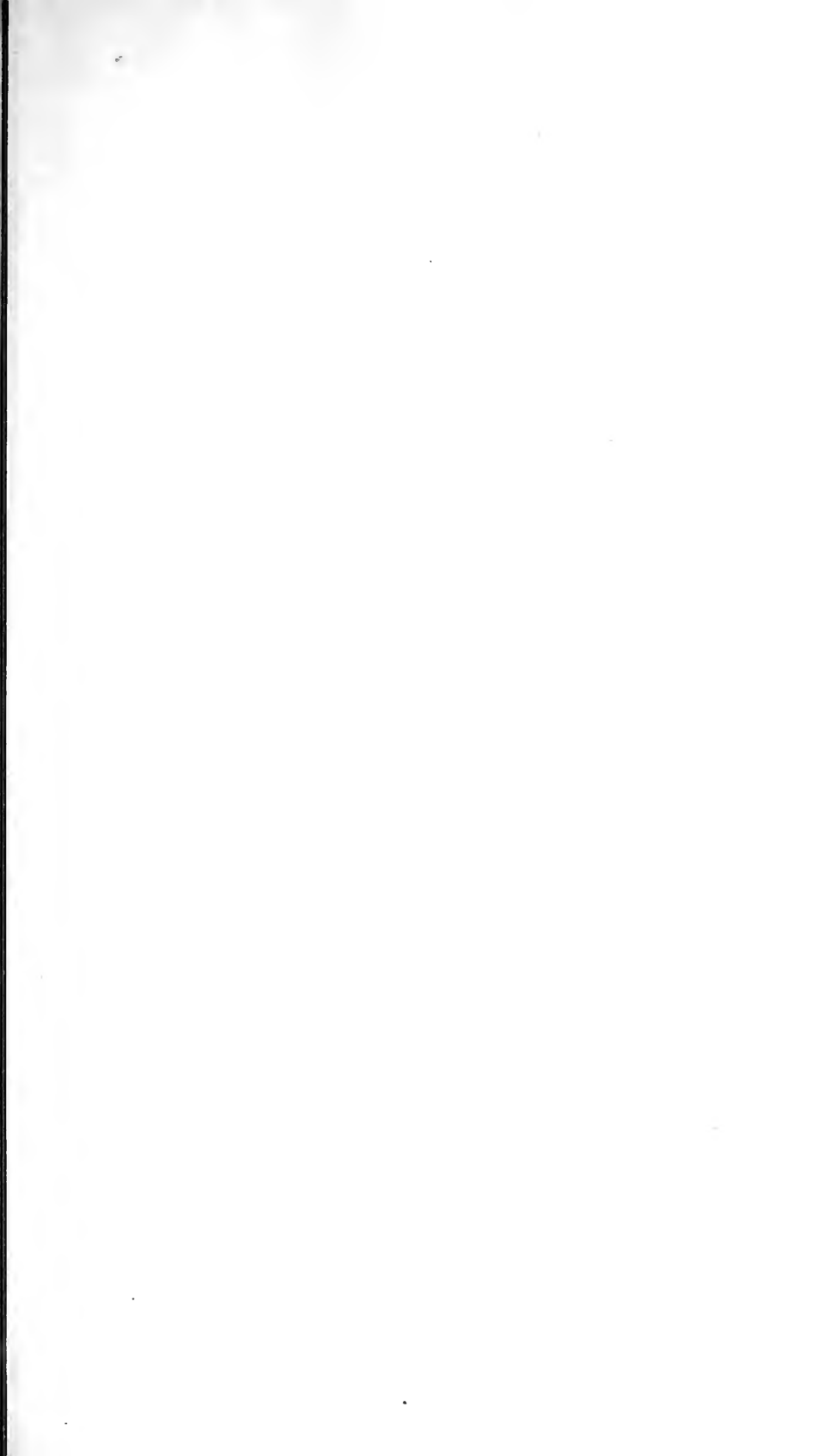
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FRANZ VON MIKLOSICH.



# JOURNAL OF THE GYPSY LORE SOCIETY.

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No. 1

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## I.—FRANZ VON MIKLOSICH.

BY the death of this great Slavonic scholar, on the 7th of March 1891, our Society has lost a most illustrious member. Born at Luttenberg in the Slavonian part of Styria on 20th November 1813, he studied law at the university of Gratz, and in 1838 proceeded to Vienna to practise as an advocate. Kopitar led him, however, to the study of philology, and in 1844 he obtained a post in the Imperial Library. From 1850 to 1885 he filled the chair of Slavonic in the University. In 1851 he was elected to the Academy of Sciences, and in 1869 made a "Ritter."

His works, nearly thirty in number, include *Radices Linguae Palcoslovenicae* (1845); *Vergleichende Grammatik der Slavischen Sprachen* (4 vols. 1852-74), which did for Slavonic what Grimm and Diez had done for the Teutonic and Romance languages; *Ueber die Mundarten und die Wanderungen der Zigeuner Europa's* (12 parts, 1872-80); and *Beiträge zur Kenntniss der Zigeunermundarten* (4 parts, 1874-78). Among works upon Romani philology the two last are second to none unless it be to Pott's *Zigeuner*; and they are not so exclusively philological as is Pott's great work. For besides vocabularies, and grammatical and etymological researches, they offer Gypsy folk-tales and songs, and a wealth of historical matter. And, above all, Miklosich was the first to trace the route that the Gypsies must have taken during their westward wanderings by an analysis of the foreign elements contained at the present day in the various Romani dialects.

When he began to study the Gypsies seems uncertain, but on p. 64 of the second part of the *Mundarten* is "a vocabulary taken down by the editor from the mouth of Hungarian Gypsies about twenty-five years ago," i.e. about 1847. And from vague recollection of talks with him, I believe that as a lad and a young man he had seen a good deal of Austro-Hungarian Gypsies; had then completely lost sight of them; and long years after renewed a scientific interest in their language and history. It was in 1873, the year of the Vienna Exhibition, that I made acquaintance with Dr. Franz von Miklosich; and after the lapse of close upon twenty years I recall but little of his discourse, though much of his great kindness to one who was not much more than a boy. I have the photograph he then gave me (this portrait is made from it), and I have a copy of the *Mundarten*, with his autograph inscription—I remember that a review of the first three parts of it for the *Academy* was my maiden attempt at authorship. That was long ago, but it is not much more than a twelvemonth since I had my last letter from him—a kindly note in which he expressed much interest in our *Journal*, and regretted that old age and failing health prevented him from contributing to its pages. And now he is gone. *Te sovel mishto.*

F. H. GROOME.

## II.—ON THE LANGUAGE OF THE GYPSIES IN RUSSIA.

*Communicated to the Académie Impériale des Sciences of St. Petersburg  
by OTTO BOEHTLINGK from the Memoranda of Grigorieff.*<sup>1</sup>

[I have had much difficulty in deciding what value to give to the Russian characters. I have at last decided to give the equivalent values to the best of my ability according to English pronunciation. The result is far from satisfactory; the vowels have had in many instances to be doubled, and the impossibility of rendering some of the Russian characters without using three or four English characters makes the words appear cumbrous and unwieldy. No combination that I could think of would give the true power of some of the Russian vowels and semi-vowels. I have therefore been obliged to approximate as nearly as I could.

The *j* should be pronounced flatter than in English, more like *zh*.—D. F. R.]

WHOEVER reads Pott's excellent work, *The Gypsies in Europe and Asia*, with any attention will notice how the famous author himself is no ways of opinion that, through his inquiry, which will be a lasting monument of iron industry, of singular clear-

<sup>1</sup> Extracted from the Academy's *Bulletin historico-philologique*, tome x. I liv., 1852; 2 liv., 1854.

sightedness and of great learning, the speech of a people scattered over almost every quarter of the earth has been once for all laid open. We can now indeed say with certainty that the language of the Gypsies in Europe and in Asia, when we take away the later borrowed words, is of Indian origin; we are, however, at present not in a position to say accurately which of the numerous Sanskrit idioms of India comes nearest to the language of the Gypsies. If we must allow that such a definition would be greatly facilitated by a closer knowledge of the various Sanskrit dialects of India at the time when the Gypsies left India, we cannot, on the other hand, deny that the solution of such a question can then first be arrived at with any surety when we shall have laid open the ancient condition of the Gypsy language (which, in the course of hundreds of years, far from its fatherland, and in constant contact with the languages of other people, must have undergone many changes) by means of comparison of the present condition of the language in all lands where we encounter Gypsies. For the comparison of collections of words Pott provides us with a very important material of varying worth. In the arrangement and analysis of these the author has had the opportunity of showing his extraordinary gift of combination and his many-sided knowledge of languages. He has been reproached, if I remember rightly, with going on too boldly in this work. But if boldness has ever a claim to indulgence in any scientific investigation, it is the case in this instance.

The Gypsies have not only altered the material, which they have borrowed in the greatest abundance from other languages, in accordance with the laws of their own tongue, but often purposely disfigured it so as to be unrecognisable. If, besides, we take into consideration that the home of these foreign elements must often be sought for, not in the immediate neighbourhood, but in distant lands, in which the Gypsies in their wanderings have dwelt for a longer or shorter time, then boldness in the examination of collections of words appears even to be called for.

For the comparison of the grammatical structure of the language, the dialects of the Bohemian, Lithuanian, and German Gypsies, which in this respect have been narrowly examined, can alone be taken into consideration; for a fourth equally well known dialect, that of Spain, has entirely sacrificed its own grammatical forms to those of the language of the country.

Since the appearance of *The Gypsies in Europe and Asia*, Pott has himself produced supplementary articles in two Magazines. The first,

with reference to the language of the Gypsies in Syria, is printed in Hoefer's *Zeitschrift für die Wissenschaft der Sprache*, I. pp. 175-186; the other article, which is in the *Zeitschrift der deutschen Morgenländischen Gesellschaft*, III. pp. 321-335, supplies us with various interesting information on the condition, customs, and usages of the Gypsies in Turkey and other lands, and also deals, through a minute analysis of a number of songs, with the language itself, and especially with the idiom spoken in Hungary.

For a third supplement, which we here present for publication, we have to thank a citizen of Moscow, Michael Grigorieff, who lately, through Herr Pogodin, Member of the Second Class of the Imperial Academy of Science, has caused to be offered to our class of Historical Philology a manuscript under the title of *Etymological Dictionary of the Gypsy Language*, for free use on payment of a small sum.

Even if this manuscript should not be suitable for publication exactly in the form in which it lies before me, still the reader can see, from the matter which we purpose communicating to him, that the author has collected with care and labour; and in spite of entire want of assistance in this department, has afforded more help than any one had a right to expect.

Even though this supplement present little that is new (which, moreover, remains to be proved), still it is so far of interest, that it demonstrates that the little-known dialect of the Gypsies in Russia<sup>1</sup> differs comparatively little (when grammatically compared) from the

<sup>1</sup> A catalogue of two hundred odd words, together with a translation of the so-called Bacmeister Essay, can be found in Sujeff's travels. The full title of this work is *Notes of a Journey of Basil Sujeff from St. Petersburg to Kherson in the years 1781 and 1782*: at St. Petersburg, at the Imperial Academy of Science, 1787, 4to. The catalogue of words, with the examples of dialect, are found pp. 179-182. The work of Danilowitsch on the Gypsies, marked by industry, circumspection, and very wide reading, which I only know in the Russian translation of Ordynskij, in the *Northern Record*, edited by Bulgarin and Gretsch (xix. 64-79, 180-195, 276-290, 384-403; xx. 73-86, 184-208), comprises a very important collection of words, and also paradigms for the declensions and the conjugations; but not perhaps of the dialect of the Polish, but of the Hungarian Gypsies. This work of Danilowitsch, which Pott knows only by name, is divided into the following paragraphs:—

- § 1. The various designations of the Gypsies.
- § 2. The lands in which they are to be met with nowadays.
- § 3. Their first appearance in Europe.
- § 4. What reports they spread about themselves, and their letters of safe-conduct.
- § 5. The physical constitution of the Gypsies.
- § 6. On the food of the Gypsies.
- § 7. The clothing of the Gypsies.
- § 8. The dwellings of the Gypsies.
- § 9. The industries and occupations of the Gypsies.
- § 10. The marriage of the Gypsies, and the rearing of the children.
- § 11. Illnesses of the Gypsies, death and burial.
- § 12. Political administration, and their self-government.
- § 13. The religion of the Gypsies.
- § 14. Language and arts.

closely investigated idioms of other lands. To make the comparison easier for the reader I have thought it advisable to refer throughout to the above-named work of Pott.

Before I proceed to the communication of the collection of Grigorieff, I will take advantage of the present opportunity to call the attention of the reader to an interesting passage in a Georgian biography of Saint George of Mount Athos, which demonstrably was composed in the year 1100. It concerns, as one might be tempted to believe, and as indeed people have believed, the Gypsies. For the information and the following literal French translation I have to thank our learned representative of the Armenian and Georgian Language and Literature in the Academy, Herr Brosset:—

“Pendant que le roi Bagrat, serviteur de Dieu, était dans la ville impériale Constantinople, il apprit une chose merveilleuse et entièrement incroyable, à savoir qu’il y avait une tribu de samaritains, descendants de Simon le magicien, nommés *Atsincan*, célèbre par ses sorcelleries et mauvaises actions. Or des bêtes féroces avaient l’habitude d’entrer dans le parc impérial et d’y dévorer les animaux réservés pour les chasses de l’empereur. Le grand empereur Monomaque, en ayant été informé, ordonna de faire venir les *Atsincan*, afin que par quelque moyen de leur sorcellerie ils fissent périr les bêtes qui détruisaient ses animaux de chasse. Ceux-ci accomplirent en effet l’ordre de l’empereur, et firent périr beaucoup de bêtes féroces. Le roi Bagrat, l’ayant su, ainsi que nous l’avons dit plus haut, manda les *Atsincan* et leur dit : ‘Apprenez-moi par quel moyen vous avez fait périr ces bêtes. Sire, dirent ils, voilà par quel secret nous avons réussi ; nous empoisonnons de la viande et la déposons dans le lieu fréquenté par les bêtes féroces. Grimant ensuite sur un arbre, nous appelons les bêtes en imitant leur voix ; celles-ci nous entendent, se rassemblent, mangent la chair et meurent aussitôt. Toutefois les bêtes nées le samedi ne nous entendent pas, et ne mangent point, mais elles nous disent : si c’était bon, vous la mangeriez ; mangez en vous-mêmes. Puis elles s’en vont saines et sauvées.—Tant que je ne l’aurai pas vu de mes yeux, dit le roi Bagrat, je ne le croirai pas.’

“Les *Atsincan* prièrent donc le roi d’amener une bête féroce, afin de lui faire voir la chose ; et comme on ne trouva pas d’autre bête, le roi fit amener un chien, que l’on savait être né un autre jour que le samedi sus-dit, auquel on présenta de la chair empoisonnée. Or dans ce temps-là le saint moine était auprès du roi, et ému d’une compassion intérieure, comme on la dit plus haut, pour l’image et la ressemblance de Dieu, non seulement il éprouva ce sentiment de compassion, mais encore il fut rempli d’une ferveur divine, afin qu’il ne se fit pas de choses pareilles parmi les chrétiens, et surtout chez les rois au milieu desquels il se trouvait.

“Ayant fait aussitôt le signe de la croix adorable sur la chair gisant à terre, à peine le chien en eut-il mangé, il le fit emmener, comme pour qu’il ne tombât point mort. Mais quand on l’eut emmené, il n’en éprouva aucun mal. L’enchantement, devenu impuissant, pria le roi d’envoyer le moine dans l’intérieur du palais, et de

§ 15. The moral character, and the capabilities of the Gypsies.

§ 16. The arrival of the Gypsies here from Egypt.

§ 17. The arrival of the Gypsies here from India.

§ 18. What fate they have met with in Europe.

§ 19. The means which must be used for the improvement of the Gypsies.

§ 20. The Russian laws which have been issued for the improvement of the Gypsies.

The above-named collections of words and paradigms, with which for comparison is placed the Hindustani, conclude the work.

faire venir un autre chien. Aussitôt que le saint fut parti, on amena cet autre chien, qui n'eut pas plus tôt mangé la viande empoisonnée, qu'il tomba mort. Tous donc comprirent que la précédente merveille était l'œuvre du saint."

The occupation of the *Atsincan* is a thoroughly Gypsy one, the name involuntarily reminds one closely of the Greek form *Τζίγγανος*; notwithstanding which I hesitate on other grounds to say that they are Gypsies.

In the first place, so early a mention of the Gypsies in Europe must make one cautious, for Kopitar's<sup>1</sup> guess that Theophylact, Archbishop of Bulgaria, may by his *Σικάνοι* have indicated the *Zigeuner*, is calculated to call up many just doubts. The similarity in name is not so extraordinarily great, and the huge appetite of the Gypsies has not, so far as I know, become exactly proverbial.<sup>2</sup>

Another consideration which causes me not to see the *Zigeuner* in the *Atsincan*, is that the Georgians at the present day do not call the *Zigeuner Atsincan*, but *Boscha*.

Herr Brossert does not remember in general to have met with the *Atsincan* in any other place than in the above mentioned biography.

If we lay some stress on the initial vowel in the name *Atsincan*, which we nowhere meet with in various similar sounding names for the *Zigeuner*, and which it would not be altogether justifiable to treat as the Article in Gypsy, the supposition becomes strong, that under the *Atsincan* are intended the *Ἀθίγγανοι*, who were in very evil repute as being sectarians, and whom, similarly, people have not failed to identify with the *Zigeuner*.<sup>3</sup>

<sup>1</sup> Pott: *Die Zigeuner*, ii. p. 259.

<sup>2</sup> My friend Schiefner, to whom I had communicated the above mentioned guess of Kopitar, has permitted me to make public his views on the *Σικάνοι* of Theophylact. Since I lay great importance on these views, I communicate them here word for word:—

"The edition of *Theophylact*, of which Kopitar made use, was not to be met with here, so that I have had to dispense with a closer examination of the passage. If one thinks that the *Zigeuner*, whom Kopitar would here recognise in the *Σικάνοι*, have scarcely become notorious for their appetite, one might come to the conclusion that *Σικανοί* should be read here. Another Byzantine, Jno. Malalas, in his *Chronographia*, bk. v. p. 114, line 21 (Bonn edition), mentions an ancient mythic King of Sicily *Σίκανος*, which form bears the same relation to the more customary *Σικανός*, as the rare *Σικελος* to the ordinary *Σικελός* (Dindorf in the new edition of the *Thesaurus* of Stephanus, s.v. *Σικελία*). But as the name of the ancient inhabitants of Sicily, *Σικάναι*, is poetically used for the form *Σικελοί*, so it is also known that the Sicilians, already at least in the time of Plato, were notorious for gluttony and luxury. The proverbial sayings give many instances. Who has not heard of the *σικελική τράπεζα*! *Σικανοί* is therefore probably the right reading in Theophylact.

<sup>3</sup> *Histoire du Bas-Empire*, par Lebzeu. In the new edition by Saint Martin, t. xii. p. 442, Genesis (Bonn edition, p. 31, line 4) mention is made of an *Ἀθίγγανος μάντις*. I adjoin also a notice on the *Ἀθίγγανοι*, for which I likewise thank the friend referred to in the preceding note. "The *Athingani*, who in the *Chronography* of Theophanes, p. 413 c., are named with the Paulicians and Manichæans, appear there, under Nicephorus, in the year 810. Jacobus Goar, the Paris editor of Theophanes, remarks of them—*Eorum reliquie ac successores Italii Tzingari nobis Boemi vel Ægyptii, quod ex Oriente profecti in illas partes*

But let us leave the doubtful Gypsies of the eleventh century, and betake ourselves now to the language of the genuine Gypsies in Russia.

On the pronunciation Herr Grigorieff makes up his mind very quickly. The speech of the Gypsies, which consists nearly half of Russian words, can fitly be indicated by the Russian characters. A peculiar Gypsy sound consists in the intimate blending of *d* with *tch*, whereby the *d* predominates. It is meant for the English *j*, which more fittingly would be written in Russian with *dj*. The Gypsies seem to have no great liking for softened (*mouillirte*) consonants, since they, as Herr Grigorieff remarks, in borrowed words almost always replace the *yeh* and *yah* by *ai*; the sound *yo* (ü), on the contrary, is quite easily pronounced by them. The last fact is manifestly to be understood in this way, seeing that *o* appears more frequently before softened consonants.

As we shall see later, not only *yo* but also *yah* is a very commonly occurring character. In order to avoid all confusion I have throughout kept strictly to the orthography of Grigorieff.

#### THE SUBSTANTIVE.

*Gender*.—Masculine nouns end in a consonant, in *o* (ü=*yo*) or in an *i* diphthong: feminine nouns in *ee* or *ooee*. The ending *o*, which commonly replaces the Russian *consonant ending*, is preferred by the masculine: *ado*=*add*, *tecrano*=*tecrann*, *mosto*=*mostt*, *korablyo*=*korabl(y)* (liquid *l*). The same ending appears also after *i*-diphthongs: *rayo*=*rač*, *sarayo*=*sarač*. Russian neuters in *ya* pass into masculine in *yo*: *plémyo*=*plemya*, *saimyó*=*saimya*. Russian feminines in *a* change neither their ending nor their gender. Pott, i. p. 103. Some borrowed words in *a* (*ya*) are masculine as well as feminine, the same as in Russian. That the genuine Gypsy words *rundlo*=*a*

et inde versus nos penetrarint.' See Baronius' *Annales Ecclesiastici*, in the edition of Pagius, t. xiii. p. 461. As I see it, without doubt Landulphus Sagax, the continuer of Paulus Diaconus, mentions the Athingani. In the Basle edition of 1569 of the *Historia Miscellæ*, a Paulo Aquilegiensi Diacono primum collectæ, post etiam a Landulpho Sagaci auctæ productæque ad Imperium Leonis IV. id est, annum Christi dcccvi. libri xxiii., these sectarians appear, pp. 788, 790, and 791, under the names of *Atingarii*, *Anthigarii*, *Atingani*, and *Athigarii*. Peucer in his *Commentarius de præcipuis generibus divinationum*, Witebergæ, MDLXXII., represents the *Attingani* as the modern Greek name of the Zigeuner. At p. 160 a. it is said of them:—"Vagatur hinc inde et genus quoddam impostorum, squalida tetraque et deformi specie et habitu peregrino, quos recentes Græci Attinganos, nos Zigeunos nominamus. Creduntur ex Ægypto primum et vicinis Africæ partibus prodiisse, ubi incantationum atque universim omnis generis præstigiarum et divinationum tantus est usus, ut nihil nisi consultis vatibus suscipiatur, et magnus vatium numerus singulis diebus in foro publico, in compitis et pergulis, præstoleatur consulturos: quod qui Alexandriæ, Alcairi, quæ Memphis est, et in locis vicinis fuerunt, pro certo compertoque affirmant." Daulowitsch refers to this passage.

weeper, *plaksa*, are not only masculine but also feminine, seems more than doubtful: so also the *o* in *becbo*=aunt, and *dážero*=little mother, is suspicious.

*Declension.*—Herr Grigorieff uses for the Romany the cases of the Russian grammar: Nominative, Genitive, Dative, Accusative, Instrumental, and Prepositional.

## PARADIGMS.

### A.—LIVING BEINGS.

#### (a) *Masculine.*

SING.	PLUR.	SING.	PLUR.
Nom. <i>Rom</i>	<i>Romále</i>	Nom. <i>ɣuláɛ</i> =a landlord	<i>ɣulayá</i>
Gen. <i>Romés</i>	<i>Romén</i>	Gen. <i>ɣulás</i>	<i>ɣulén</i>
Dat. <i>Rom</i>	<i>Romí</i>	Dat. <i>ɣuláɛ</i>	<i>ɣulayá</i>
Accus. <i>Romés</i>	<i>Romén</i>	Accus. <i>ɣulás</i>	<i>ɣulén</i>
Instr. <i>Romésa</i>	<i>Roménsa</i>	Instr. <i>ɣulása</i>	<i>ɣulaéntsá</i>
Prepos. <i>Roméste</i>	<i>Roménge</i>	Prepos. <i>ɣuláste</i>	<i>ɣuláste</i> ( <i>ɣulange</i> ?)

#### (b) *Feminine.*

SING.	PLUR.	SING.	PLUR.
Nom. <i>Romní</i>	<i>Romní</i>	Nom. <i>ɣulaní</i> =a hostess	<i>ɣulaní</i>
Gen. <i>Romnyá</i>	<i>Romnén</i>	Gen. <i>ɣulanyá</i>	<i>ɣulanén</i>
Dat. <i>Romní</i>	<i>Romnyá</i>	Dat. <i>ɣulaní</i>	<i>ɣulanyá</i>
Accus. <i>Romnyá</i>	<i>Romnén</i>	Accus. <i>ɣulanyá</i>	<i>ɣulanén</i>
Instr. <i>Romnyása</i>	<i>Romnénsa</i>	Instr. <i>ɣulanyása</i>	<i>ɣulanéntsá</i>
Prepos. <i>Romnyáke</i>	<i>Romnénge</i>	Prepos. <i>ɣulanyáke</i>	<i>ɣulanyáite</i>

### B.—INANIMATE BEINGS.

SING.	PLUR.	SING.	PLUR.
Nom. Gen. Dat. } <i>Vast</i> =	<i>Vastá</i>	Nom. Gen. Dat. } <i>Bréno</i>	<i>Brénce</i>
Acc. Prep. } hand		Acc. Prep. }	
Instr. <i>Vastésa</i>	<i>Vastentsá</i>	Instr. <i>Brevnós</i>	<i>Breventsa</i>

A genitive does not exist in Romany; the form which people have commonly given for it is a possessive adjective (Pott, i. p. 141). The form which Herr Grigorieff specifies as genitive and accusative in the case of living objects is only accusative. The use of the genitive for the accusative in the case of living objects in Russian has caused the error. In another place it will be said that the genitive and accusative singular of inanimate objects ends in *a*. On the two endings of the prepositional, which has rightly been called dative singular, see Pott, i. p. 179 *et seq.*

The dative of Herr Grigorieff is no dative, but a nominative. The error may be explained thus: that prepositions, which in Russian



govern the dative, in Romany are mostly joined to a nominative not deserving such a name (Pott, I. p. 285). Later it means that the dative singular not seldom takes the endings *e* (Pott, I. p. 188, ending of the locative) and *ya*, and that where it apparently is the same with the nominative it is often distinguished from it by the accent on the last syllable. People say, *Me dtcháva ke Pheélkú* (I am going to the house of little Philip), whilst the nominative is pronounced *Pheélka* (a Russian diminutive). *Kxeré* may be explained as a locative = *at home*.

*Romále* is, according to Pott (I. p. 177) a vocative plural. In the following example from Grigorieff it has, however, the appearance as if this form could stand also for the nominative and accusative plural.

<i>Aě den romále !</i>	O give, ye men !
<i>Aě den tcharále !</i>	O give, ye children !
<i>Ak adyake romále !</i>	As the men are !
<i>Ak adyake tcharále !</i>	So the children are !

Of the vocative, the author says that it is always like the nominative, with the exception of the following three word-forms: *dévlale* = *God* ! *dádoro* = *little father* ! *dačopo* = *little mother*. These three forms are also used as interjections. *Dévlale* is evidently a plural ; *dádoro* and *dáčoro*, on the contrary, are diminutives of *dad* and *dač* (Pott, I. p. 102). The masculine ending in *dačopo* we have already indicated above as doubtful. Is it a mere chance that in all three forms the accent falls on the first syllable ? or is this, as in Sanskrit, a peculiarity of the vocative. The feminine nominative plurals *romni* and *xulani* are surprising, but appear again as adjectives and pronouns.

The fact that for inanimate objects the prepositional (dative) has no special form, but is the same with the nominative, is, when established, worthy of notice.

Herr Grigorieff does not specify an ablative form in the paradigm, but refers to it as a peculiar genitive form, which is used after the interrogative *Kateér* = whence ? For example: *Kateér tu dtchása ?* — Whence come you ? *E lavkateér* — Out of the booth (*lavka*, Russian) ; *e bokxáteer* — From hunger. (Pott, I. p. 186 *et seq.*).

#### THE ADJECTIVE.

A very great number of adjectives are borrowed from the Russian, which end, in the masculine, in *o* (*ě* = *yo*), in the feminine in *a* (*ya*). The masculines add *o* to the unstrengthened form of the Russian adjective, which often does not exist in the language ; the feminines are identical with the unstrengthened Russian form. For example: *Bailo* \* = *bailič* = *white*, *krásno* = *krasnié* \* = *red*, pretty ;

*roóeeeko* = *rooejiě* \* = red-haired, *ceényo* = *ceéniě* \* = dark-blue, *prejnyo* = *prejniě* \* = former, anterior ; *kraěnyo* = *kraěniě* \* = lowest ; *baila* = *bailaya* \* = white (fem.) ; *jéltá* = *jéltaya* \* = yellow (fem.) ; *ceenya* = *ceenyaya* \* = blue (fem.).

\* Russian.

# DECLENSION.

Masculine.			Feminine.		
	SING.	PLUR.		SING.	PLUR.
Nom. Dat.	<i>Barvaló</i> = rich	<i>Barvalé</i>	Nom.	<i>Kalíe</i> = black	<i>Kalíe</i>
Gen. Acc.	<i>Barvalés</i>	<i>Barvalén</i>	Gen. Act.	<i>Kalyá</i>	<i>Kalén</i>
Instr.	<i>Barvalésa</i>	<i>Barvalénsa</i> <i>χatchkeerdentsa</i> =hot	Dat.	<i>Kalíe</i>	<i>Kalé</i>
			Instr.	<i>Kalyasa</i>	<i>Kalénsa</i>
Prepos.	<i>Barvaléste</i>	<i>Barvalende</i>	Prepos.	<i>Kalyate</i>	<i>Kalénde</i>

The ending *de* in the prepositional plural is peculiar to the adjectives, and corresponds with the substantive ending *ge*.

In the examples of the language *tchororeske* = *beggarly* appears as a dative singular.

An enlarged form in *oró* masc., *orée* fem., is much favoured by adjectives as well as substantives, *ternó* = young, *ternoró* and *ternorée* = very young ; *barvaló*, *barvaloró*. The nom. plu. of *ternoró* is *ternoré*, of *ternorée* is likewise *ternorée*.

The Romany comparative (Pott, i. p. 207 *et seq.*), does not seem to exist. He is more eager than all Herr Grigorieff translates : *yov saren* (with the sense of the Russian genitive) *goryatchaie* (the Russian comparative ; *yov Samo* (the Russian *samiě* = very) ; *χatchkeerdó téhávo*, he calls *He is an exceedingly eager boy*.

As an example of the agreement of adjectives ; *χatchkeerdentsa ranéntsá* ; with hot rods. The same with pronouns : *peskeeréntsá téharéntsá*, with one's own children ; *meerénge pshalorénge*, with my little brothers.

# NUMERALS (Pott, i. p. 216 *et seq.*).

1. <i>ekχ</i>	14. <i>deshushtar</i>	70. <i>ertá-deshá</i>
2. <i>duě</i>	15. <i>deshupandtch</i>	80. <i>oxtó-deshá</i>
3. <i>treen</i>	16. <i>deshushov</i>	90. <i>enyá-deshá</i>
4. <i>shtar</i>	17. <i>deshurtá</i>	100. <i>shel</i>
5. <i>pandtch</i>	18. <i>deshuxtó</i>	200. <i>dushél</i>
6. <i>shov</i>	19. <i>deshunya</i>	300. <i>treenshel</i>
7. <i>evta</i>	20. <i>beesh</i>	400. <i>shtarshel</i>
8. <i>oxtó</i>	21. <i>beesh te ekχ</i>	500. <i>pándtchshel</i>
9. <i>enya</i>	30. <i>triénda</i>	600. <i>shóvshel</i>
10. <i>desh</i>	31. <i>triénda ekχ</i>	700. <i>evtáshel</i>
11. <i>deshuěkχ</i>	40. <i>shtar-deshá</i>	800. <i>oxtóshel</i>
12. <i>deshudiě</i>	50. <i>pandtch-deshá</i>	900. <i>enyáshel</i>
13. <i>deshutreen</i>	60. <i>shov-deshá</i>	

The uniting *te* can also be omitted: *beesh te ekχ* (21), or *beesh ekχ*; *shóvdesha te pandtch* (65), or *shóvdesha pandtch*. *Thousand* is indicated by *baree*, the feminine of *baró*=*big*; *ekχ* has for an instrumental case *ekχas*; *duě*=*two*, has the following declension: nom. dat. *duě*, gen. dat. *duén* or *duě*, instr. *duéntsa*, prep. *duénde* or *duě*.

Besides it is said of the numerals that they are declined like the plurals of adjectives.

The cardinals also represent the ordinals (against this see Pott, I. p. 226). *The second* can be represented by *vaveer* (Pott, II. p. 52, *aver*)=the other.

## PRONOUNS.

Substantival pronouns (Pott, I. 229) *me*=I, *tu*=thou, *yov*=he, *yoě*=she, *amě*=we, *tumě*=ye, *ioně*=they.

## DECLENSION.

## SINGULAR.

Nom.	<i>me</i>	<i>tu</i>	<i>yov</i>	<i>yoě</i>
Gen. Acc.	<i>man</i>	<i>tut</i>	<i>les</i>	<i>la</i>
Dat.	<i>mángo</i>	<i>túke</i>	<i>léske</i>	<i>láke</i>
Instr.	<i>mántsa</i>	<i>túsa</i>	<i>lesa</i>	<i>lasa</i>
Prepos.	<i>mánde</i> <sup>1</sup>	as in Dative ( <i>sic</i> )		

## PLURAL.

Nom.	<i>amé</i>	<i>tumé</i>	<i>ioné</i>
Gen. Acc.	<i>amén</i>	<i>tumén</i>	<i>ionén</i> ( <i>sic</i> )
Dat.	<i>améngo</i>	<i>tuméngo</i>	<i>ionenge</i>
Instr.	<i>améntsa</i>	<i>tuméntsa</i>	<i>léntsa</i>
Prepos.	<i>aménde</i>	<i>tuméngo</i> ( <i>sic</i> )	<i>lénge</i> ( <i>sic</i> )

The reflexive is not represented separately. The reflexive verbs are always accompanied by *pe*, which also 'answers to the regular accusative *pes* (Pott, I. p. 241) of other idioms.

The dative *peske* appears in one example of the language.

## POSSESSIVES (Pott, I. p. 237).

<i>meeró, meerée</i>	mine	<i>amaró</i>	our
<i>teeró, teerée</i>	thine	<i>ateeró</i> ( <i>sic</i> )	your
<i>léskeero</i> or <i>léskro, lésree</i>	his	<i>léngeero</i>	their
<i>lákeero</i>	her	<i>péskeero, péskeerce</i>	reflexive

*Mecro* is declined in the following manner:—

Nom. Dat. *meeró*. Gen. Acc. *meerés*. Instr. *meerésa*. Prep. *meeré*.

<sup>1</sup> In the corresponding form for the second person we meet later with: *Eesooén lee úte paramaro?* Is there to you (with you) bread? i.e., Have you bread?

In another place appear *mre* for a masculine accusative and dative plural, *meerege*.

With the declension of *meeró* correspond those of *teero*, *leskeero*, *lakeero* (with the exception of the prepositional, which is pronounced *lakeero* and *péskeero*).

The feminines have no inflexion.

*Amaro*, *ateero*, and *lengeero* are recognised as plurals (*sié*) of *meero*, *teero*, and *leskeero*. The oblique cases are really plurals. Gen. acc. *amarén*, dat. prepos. *amarenge*, instr. *amarénta*.

The demonstrative *ada* (Pott, I. p. 269) is not represented in this simple form under the pronouns. In the list of words we meet, however, with *adadeves* (Pott, I. p. 270) = now, to-day.

*Adava* may be translated by *eto* (Russ) = this.

From *ada* are derived the adverbs *adaž* = here (Pott, I. p. 270); *adate* (a dative-locative, which by Puchmayer is pronounced *adarde*) = here; *adareek* = hence; *adyake* = so. Similarly with the negation *n'adyake* = not so. (See *ada* = thus, in Pott, I. p. 260 *sub*, the particle *ke*, I. p. 248 *et seq.*)

As a demonstrative appears in Herr Grigorieff *adayóv* masc., and *adayóž*, compounded with the substantive pronoun. To this compound pronoun belong the oblique cases given by Zippel, *adaleskero*, etc. (Pott, I. p. 269). *Ada* appears also in composition with the interrogative relative, *savo*: *adasavó*, *adasové*, such a.

*Interrogatives*.—*Kon* = who? (Pott, I. p. 252); *so* = what? (Pott, I. p. 250); *savó*, *savée*, of what kind? (Pott, I. p. 252); *keetsée*, how much? (Pott, I. p. 254). *Savó* and *keetsee* are also relatives.

#### DECLENSION.

Nom.	<i>kon</i>	<i>so</i>	Dat.	<i>konéske</i>	<i>soske</i>
Gen. }	<i>konís</i>	<i>sóske</i> (sic)	Instr.	<i>konésa</i>	<i>sósa</i>
Acc. }		<i>sos</i>	Prep.	<i>konéste</i> , <i>koneske</i>	<i>sóske</i>

*Keetsee* has only a prepositional (*keetseéske*), and *savó* in the singular only an instrumental (*savósa*). The plural runs: nom. *savé*, gen. acc. *savén*, dat. *savéngé*, instr. *savéntsa*, prepos. *savénde*. The feminine *savé* has only an instrumental singular (*savésa*) and a prepositional plural (*savénde*).

From the interrogative are formed the adverbs: *kateér* (an ablative) = whence? *kaž* = where? (*nee kaž* = nowhere); *kareék* = whither? *kolee* = when? (*kolee-kolee* = sometimes-sometimes) Pott, I. p. 254 *et seq.*; *seer* = how? interrogative relative, Pott, I. p. 251 (*sar*); *kororó* = self, Pott, I. p. 274.

*But* = much, has the following declension: gen. acc. *butés*, dat. *butéske*, instr. *butésa*, prep. *buté*; pl. nom. *bute*, gen. acc. *butén*, dat. prep. *buténge*, instr. *buténtsa*.

Of *saro* = all, I can only meet with the plural *saré*.

*Nectché* = nothing, seems to contain the Russian negation *nee*, though the simple *tchee* signifies *nothing*, Pott, I. p. 323.

### THE ARTICLE.

In the examples of language Herr Grigorieff notes that *o*, *e*, and other terminations, which sometimes appear as nominatives, are probably articles (Pott, I. p. 279 *et seq.*).

### THE VERB.

I give first the paradigms, to which some remarks may then be adjoined.

*Te somés*, to be.

PRESENT.		FUTURE.	
SING.	PLURAL.	SING.	PLURAL.
1. <i>Me som</i>	<i>ame sámas</i>	1. <i>Me sómas</i>	} As in Present.
2. <i>Tu san</i>	<i>tume sánas</i>	2. <i>Tu sánas</i>	
3. <i>Yor saee</i>	<i>ione sánas</i>	3. <i>Yor sána</i>	
PRETERITE.		IMPERATIVE.	
1. <i>Me sómas</i>	} As in Present.	As in Present. <i>sam</i>	
2. <i>Tu sánas</i>			
3. <i>Yor sánas</i>			

*Te marés*, to strike.

PRESENT.		FUTURE.	
SING.	PLURAL.	SING.	PLURAL.
1. <i>Maráva</i>	<i>marésa</i>	1. <i>Láva</i>	<i>Lésa</i> } <i>Lésa</i> } <i>te marés</i> <i>Léna</i> } <i>te marés</i>
2. <i>Marésa</i>	<i>marésa</i>	2. <i>Lésa</i>	
3. <i>Marla</i>	<i>marna</i>	3. <i>Léla</i>	
PRETERITE.		IMPERATIVE.	
1. <i>Mardyóm</i>	<i>mardýám</i>	2. <i>Mar</i> <i>marénte</i>	
2. <i>Mardyán</i>	<i>mardé</i>		
3. <i>Mardýá</i>	<i>mardé</i>		

*Te merés*, to die.

PRESENT.		PRETERITE.	
SING.	PLURAL.	SING.	PLURAL.
1. <i>Meráva</i>	<i>merása</i>	1. <i>Meyóm</i>	<i>meyám</i>
2. <i>Merésa</i>	<i>merása</i>	2. <i>Meyán</i>	<i>meé</i>
3. <i>Mérta</i>	<i>meréna</i>	3. <i>Meyá</i>	<i>meé</i>
IMPERATIVE.			
2. <i>Mer</i> <i>merénte</i>			

*Te* *χatchkeerdεspe* = To burn oneself.

## PRESENT.

- |                         |             |
|-------------------------|-------------|
| 1. <i>χatchkeerdáva</i> | } <i>pe</i> |
| 2. <i>χatchkeerdésa</i> |             |
| 3. <i>χatchkeerdéla</i> |             |

## FUTURE.

- |                      |             |
|----------------------|-------------|
| <i>χatchkeerdésa</i> | } <i>pe</i> |
| <i>χatchkeerdésa</i> |             |
| <i>χatchkeerdéna</i> |             |

## PRETERITE.

- |                         |             |
|-------------------------|-------------|
| 1. <i>χatchkeerdyóm</i> | } <i>pe</i> |
| 2. <i>χatchkeerdyán</i> |             |
| 3. <i>χatchkeerdyá</i>  |             |

- |                      |             |
|----------------------|-------------|
| <i>χatchkeerdyám</i> | } <i>pe</i> |
| <i>χatchkeerdé</i>   |             |
| <i>χatchkeerdé</i>   |             |

## IMPERATIVE.

- 2.
- χatchkeerdé pe*

*χatchkeerdénte pe*

The auxiliary to *be* shows very irregular forms (Pott, i. p. 457, etc.).

For the rest, the verbs in the foregoing paradigms, and in the endings, which, for forty-seven other verbs, the author has collected in a table, take the following rules:—

The 1st sing. pres. always ends in *ava*; but *pere-yatch* = to cease has *pere-yatchom*, and *dteheen* = to cut has *dteheenom*.

The 2nd sing. pres. ends in *εsa*; but verbal stems in *a* simply subjoin *sa*: *dtehása* = thou goest, *sasa pe* = though laughest, *pra stasa* = thou runnest, *χasa* = thou eatest, *deengasa* = thou wakest (imperative *deeng*), *bagasa* = thou singest, *piasa* = thou drinkest. The *s* is older than the *h* in Pott.

To a 2nd sing. in *a-sa* corresponds a 3rd in *a-la*; to a 2nd in *ε-sa* corresponds a 3rd in *ε-la* or *la*. *La* is only met with after *r* and *l*: *marla*, *merla*, *pχageerla* = he destroys; *rakeerla*, *kerla* = he makes, *preckeerla* = he adds to; *tcheengeerla*, *shumeeskeerla*, *shutkeerla* = he extinguishes; *γχtweela* = he takes, he seizes; *kχella*. Exceptions are *tchorela* = he steals, and *kerla* = he hides.

The 1st pl. pres. constantly corresponds with the 2nd sing., with the following exceptions, *merésa* = thou diest, and *merása* = we die, *pasyovesa* = thou sleepest, and *pasyovasa* = we sleep, *shumeeskeeresas* = thou brawlest, and *shumeeskeerasa* = we brawl. According to Pott one would have expected *asa* in all places (cf. i. p. 467 *et seq.*).

The 2nd pl. pres. corresponds in Pott always with the 3rd pl.; in Herr Grigorieff, on the contrary, with the 1st pl.

In the 3rd pl. the change between the endings *na* and *εna* rests on the same rule as the change between *la* and *εla* in the singular. A variation takes place in the following two words: *merla* and *merεna*, *tcheengeerla* and *tcheengeereεna*.

The preterite or rather perfect is, as Pott has shown, a compound of the perfect participle with the auxiliary to *be*. The full form shows a *d*, the weakened a simple softening of the verbal stem, or a *j*.

Verbal stems in *r* (with the exception of *mer*=to die), *l* and *n* have *d*; in addition *bagadyom*=I sang, *χoχadyom*=I cheated, *latsadyom*=I found. In *dtcheendyom*=I have lived and *beshendyom*=I have sat, *n* appears in the perfect. The perfect of *prasta*=to run, is *prastand-weeyom*. The 2nd sing. perf. in Grigorieff corresponds with the 2nd pl. in Pott. The 2nd sing. in Pott ends in *l*, cf. however *diyan*=thou gavest, *liyan*=thou didst take (I. p. 465), *anyan*, (I. p. 468), *sungyan*, and *pandeyan* (I. p. 469).

The 3rd pl. perf. ends in *dle* after *n*, *pχendle*=they fastened *shundle*=they have heard, *dtcheendle*=they have known, or they have lived, *rundle*=they have wept, *keendle*=they have bought. In Pott also *kerdle* (I. p. 463), *klistle* (I. p. 467), *nuschadle*=they have lost, and *gabbedle* (I. p. 474).

The 2nd sing. imperative either corresponds with the stem, or retains an *e* as ending: *uxtwel*, take; *trade*, hunt; *pχurde*, blow, sound; *tcheengarde*, spit, rage. *Latsa*, find, answers to the perfect *latsadyom*, whilst the 2nd sing. pres. has *latsesa*. Sometimes also *n* (*en*) appears as the ending: *dtcha* or *dtchan*, go, run, *runen*, weep; *latχ* or *latχen*, find. The 2nd pl. imp. *nte* or *ente* seems to have proceeded from *n tume* (thy). The ending *n* or *en* is the ending of the 2nd and 3rd pl. conjunctive according to Pott. Does the *n* of sing. perhaps belong originally to the plural? The 2nd pl. imper. of *tcheengeerava*=I tear, runs, according to Grigorieff, *tcheengeerdente*; *deengarente* from *deengava*=I awake, is a frequentative form, Pott, I. p. 406. The infinitive ends, according to Grigorieff, as a rule, in *as* or *es*, but occasionally in *av*; the particle *te*=in order that, always precedes. The termination *av* belongs to the 1st sing. pres. conjunc. the ending *as* or *es* to the 2nd sing. Herr Grigorieff has not recognised the conjunctive, however. Besides the so-called infinitive, I have been able to collect from his papers the following forms of this mood—*te del o devel*=God grant; *te n' áven ioné*=if they did not come; *te n' áven yov, me bwi* (Russian) *ugeyom* (see the vocabulary under *geyom*) =if he had not come, I should have gone away; *te kamán*=so that they love; *den*=you or they may love. It is noteworthy that the so-called infinitive as regards the vowel preceding *s* sometimes does not correspond with the 2nd sing. pres.: *pasyovesa*, thou sleepest, and *te pasyovás*, to sleep, *kamcsa*, thou lovest, and *te kamas* (but also *kames*), to love, *keresa*, thou shelterest, and *te keras*, to shelter, *latsesa*, thou findest, and *te latsos*, to find. May not these forms quoted be perhaps of the 1st conj.? The future in the second paradigm is a compound of the pres., of *le*, to become, with the 2nd sing. conj., which here seems to be definitely fixed as an infinitive.

The forms *χάρας* and *meravas*, which appear in the third specimen of the language, seem to be 1st sing. imperfect (Pott, I. p. 350).

#### PREPOSITIONS.

*adro* or *dro* in (with the accusative), upon; *dre larka* (Russ.) in the booth (Pott, I. p. 299 *et seq.*).

*ke*, to (Pott, I. p. 297. 15).

*kreego*, near, *meemo* (Russ.) past.

*telú*, under (Pott, I. p. 297. 13).

*paló*, for, after; *paló gudlo*, after tea (to go) (Pott, I. p. 294. 7).

*pre*, upon (Pott, I. p. 292. 3).

*Vash*, about (to speak), *vash daké*, about the mother (Pott, I. p. 304. 28).

The Russian prepositions appear very frequently in composition with verbs.

#### CONJUNCTIONS.

*e* and; *te*, in order that; *adyáke* *sweer*, because.

#### EXAMPLES OF DIALECT.

##### 1.

*Eχ deelenó, deelenó! steryál\* (cesteryál) tu saré lové, ta (da) neetchee na kneedyún páske latehó! latehó! Me kneedyom peske éénya\* γολové, ta nashadyom. Ne óke yoshtsho\* fedeer! adará yoshtsho\* fedeer! Vash adara te vweetchengeeráv bwee\* túke γatchkeerdéntsá ranéntsá. Vweetchengeerdýá bweelo\* γekχ savó nártó, ta me leske kraípko\* pertso\* zadweeyom.*

O fool! fool! thou hast lost all thy money, and hast bought for thyself nothing fitting. I have bought for myself blue stockings, and lost them. Now, still better! For that I shall beat you with hot rods. Such a strong fellow has beaten him well, but I have given him strong pepper.

(\* Russian word.)

##### 2.

<i>Me dtcháva tchoróro!</i>	I go poor!
<i>Me keendweeyom, me mrázweeyom! <sup>1</sup></i>	I am wet through, I am frozen;
<i>Me bokpaló e trushaló.</i>	I am hungry and thirsty.
<i>Prepasíyom pre kótkheetsa <sup>2</sup></i>	I have leaned on the little hillock,
<i>baré dúma* dumeeskeerdíyom:</i>	I have thought out great thoughts:
<i>Ne kač mánge tchororeske</i>	Where to me poor one
<i>Mre sheroró prekloneetee?*</i>	to lean my head?
<i>Prekloníou* me mre sheroró . . .</i>	I will lean my head
<i>Kozéleno* kodembweetso</i>	to the (green) <sup>4</sup> oak,
<i>e barraloreé shumeeskeéría</i>	the breeze has made a rustling. <sup>5</sup>
<i>e stráγoree* <sup>3</sup> tchororés posheebánt.*</i>	Fear shakes the poor one!

(\* Russian word.)

<sup>1</sup> Russian *moros*, Old Slav. *mras*, Frost.

<sup>2</sup> Russian *kotchka*, hillock. The Slavonic diminutive affix *etsa* is much favoured by the Zigeuner (Pott, I. p. 101).

<sup>3</sup> Russian *stráχ*, fright: thence a Gypsy diminutive.

<sup>4</sup> I have translated *kozéleno*, green, from *ko* and *zelenoïš*; in the German it is left untranslated.—D.F.R.

<sup>5</sup> Herr Grigorieff translates: "The wind has blown, the oak has made a rustling." A curious remark is made on *kozéleno kodembweetso*. "In Romany, especially in the mouth of old people, the verb in its endings agrees not seldom with the nouns. Still more: it has itself also cases; in such a case, however, the verb passes naturally into a form suited to the conjugation."



## 3.

*tchorádweeyem tchoróro*  
*pre tchújo dál'nyo \* me storónka \**  
*sweeé zablúdnó \* bakróro.*  
*Me dtchava ke péskeeree zhulanwec,*  
*me dtchava, urnyava ;*  
*tcheereeklesa roynyaioosya.\**  
*Ne zdorov,\* tcholóm,\* meeree zhulanwec ?*

*Sweeé tu adaté dtcheendýn*  
*peskeeréntsa tchaventsa ?*  
*Koleé xávas,<sup>1</sup> kolee ee na.*  
*Te del o devel meerénge pshalorénge !*  
*te n'áven ioné,*  
*e bok-játwee merávas meercé tcháventsa.*

(\* Russian word.)

## 4.

*Yov na párdya,*  
*yov na beékeendya,*  
*yov pre zal \* avyá*  
*adró<sup>2</sup> . . .*  
*Léskree térnwec romnorcé*  
*preezadumarshée.\**  
*adró . . . .*  
*sweeé aménde tása, ternoreé,*  
*bare graya adró . . . ee adro.*

(\* Russian word.)

## 5.

*Sweeé marde Thelyas !*  
*ee o gerá ee o vastá*  
*perep-jágeerde !<sup>3</sup>*

How have they killed the young Theodor !  
 Feet and hands  
 Have they broken.

## V O C A B U L A R Y.

*Acé*, yes.  
*Ak*, there, lo.  
*Ake*, yonder.  
*Atasya*, morning.  
*Ada*, demonstrative pronoun.  
*Adró, dro*, in, of, about ; *drelavka*, in the shop.  
*André*, in ; *andré rpryagat* (Russ.), to put the horses to.  
*(Av)*, 2d pres. *avesa*, pret. 1 *avyom*, 2 *avyan*, 3 *avya*. Inf. *te avés*, to go ; *avya*, he has come ; *n'áven*, he comes

not ; *te n'áven ioné*, if they had not come ; *avéla*, that will do.  
*Arreé*, out.  
*(Atch) te achar*, to throw, roll.  
*E*, and.  
*Enya*, nine.  
*Ertá*, seven.  
*Oke*, there, *ne óké yoshtsho* (Russ.) *fedeer*, there, still better.  
*Oxtó*, eight.

<sup>1</sup> Herr Grigorieff considers *xávas* as a verb in the instrumental. See note 5.

<sup>2</sup> The author regrets that in this and the following he has been forced to leave gaps.

<sup>3</sup> Compounded with Russian prefix *pere*, implying repetition or excess.—D. F. R.

*Eesween* or *sween*, ready at hand ; *eesween lee* (Russ.) *títe paramaro?* is bread handy for you ? (have you bread ?)  
*Eemyo*, an adder ; Russ. *vyemya*.  
*Eev*, snow.

*Uxtwecl*, take, 2d pres. *uxtweelesa*, 3d *uxtweela*, 3d plur. *uxtweelna*, 1st perf. *uxtweeldyom*, inf. *te uxtweelés*, *te xtwelés* to catch.  
 (*Ublav*) *te ublavés*, to hang.  
 (*Urnya*) *urnyába*, I shall be healed.

*Baè*, a sleeve.  
*Bákro*, a calf, a sheep : dim. *bakroró*.  
*Baga*, sing. 2d pres. *bagusa*, 1st perf. *bagadyom*, 1st plur. *bagandyam*, inf. *te bagás*.  
*Bashadvee*, guitar.  
*Baró*, *bareé*, big ; *bareé*, a thousand.  
*Barraló*, rich.  
*Balá*, hair.  
*Balovas*, bacon.  
*Balval*, wind ; dim. *barvaloréé*.  
*Bek*, cook ; 2d pres. *bekesa*, 1st perf. *bekyom*, inf. *te bekés*.  
*Beng*, devil ; dim. *béngloro*.  
*Besh*, year ; *palbesh* (Russ. pol.) half year.  
*Besh*, sit ; 2d pres. *beshesa*, 1st perf. *beshenyom*, imper. *te beshés*.  
*Bee*=privative prefix ; *beetehavéskeero*, childless ; *beekxeréskeero*, houseless ; *beederléskeero*, godless ; *tebecknes*, to sell.  
*Beestiveer*, *te zabestiveerés* (Russ. prepos. *za*), to forget.  
*Beíbo*, aunt.  
*Beesh*, twenty.  
*Bokxa*, hunger ; *bokxaló*, hungry.  
*But*, much ; *nabut*, little.  
*Braveen*, wine. Also *mol*.  
*Breesheen*, rain.

*Daž*, mother ; dim. *dačoro*  
*Dad*, father ; dim. *dádora*.  
 (*Dashav*) *te ydashavés* (Russ. prep. *y*), to strangle.  
*De*, give ; 1st pres. *dava*, 2d *desa*, 1st perf. *deeyom*, inf. *te dav* and *te des* ; *te dcl o devcl*, God grant ; 3d plur. conjunc. *den* ; *te dav gódlee*, to shout ; *te otlés*, to pay ; *te vweelés*, to spend ; *zadeeyom*, I have scolded, taken to task.

*Devés*, day ; *adadevés*, now ; *paldevés* (Russ. pol.), midday.  
*Devel*, God.  
*Desh*, ten ; *deshwyekx*, eleven.  
*Dee*, soul.  
*Deeng*, awoke ; 2d pres. *deengasa*, 1st pf. *deengayom*, inf. *te deengav*.  
*Deekx*, see ; 2d pres. *deekxesa*, 1st pf. *deekxyom*.  
*Deekxlo*, a kerchief.  
*Deeleenó*, a fool ; fem. *deeleencer*.  
*Due*, two.  
*Dudteenee*, together.  
*Dro*. See *Adro*.  
*Drom*, a road.  
*Dsha* or *dshan*, go, 2d pres. *dshasa*, inf. *te dshas* ; *te vdschas* (Russ. pre. *v*), to enter ; *te vweedshas* (Russ. pre. *vwee*) to go out.  
 (*Dsheen*), 1st pres. *dsheenom*, 2d *dsheenesa*, 1st perf. *dsheendyom*, 3d plur. *dsheendlle*, inf. *te dsheenés*, to know.  
*Dsheer*, live, 2d pres. *dsheevsa*, 1st perf. *dsheendyom*, 3d plur. *dsheendlle*, inf. *te dsheevs*, *te prodshheevs* (Russ. prep. *pro*), to spend one's life.  
*Dshukel*, dog, *dshukleé*, bitch.  
*Dshuv*, louse.

*Fedeer*, better.

*Gámo*, horsecollar.  
*Gazde*, raise up, 1st pres. *gazlava*, 2d *gazdesa*, 1st perf. *gazdeeyom*, 3d plur. *gazdeevs*, inf. *te gazdes*.  
*Gadsho*, peasant ; *Gadshe*, Russians.  
*Garav*, to conceal, 2d pres. *garavsa*, 1st perf. *gararyom*, inf. *te garavés*.  
*Geyom*, I have gone forth, also *ugeyom*, with Russ. prep. *u*.  
*Gerá*, feet.  
*Geelee*, a song.  
*Godvee*, understanding, intellect (cf. *gozvero*).  
*Godlee*, a noise.  
*Golumbo*, a dove.  
*Gullo*, sweet, sugar, tea, coffee.  
*Graž*, a horse ; *graya*, horses ; *grasnee*, mare ; *grastóro*, little horse.

*Kagnee*, hen.

*Kanglee*, comb.

*Kam*, love ; 2d pres. *kamesa*, 1st perf. *kamyom*, 2d *kamyan*, 3d *kamya*, 3d plur. *kame*, inf. *te kamés* and *te kamás*,

- to wish, to like ; *te kamán*, that they may love ; *te vkames* (Russ. pref. *v*), to fall in love with.
- Karav*, cook ; 2d pres. *karavesa* ; 1st perf. *Karavyom*, inf. *te karaves*.
- Ke*, to.
- Ker*, make ; 2d pres. *keresa*, 3d *kerla*, 3d plur. *kerna*, 1st perf. *kerdyom*, inf. *te kerés*, to do, to work ; *te shutkeerés*, to make dry, to quench ; *te shumeeskeerés*, to brawl (Russian, *shum*, a brawl) ; *bareé duma dumeeskeerdyom*, I thought great thoughts (Russian, *duma*, a thought).
- Ker*, hide ; 2d sing. pres. *kerela*, inf. *te kerés*.
- Keen*, buy ; 3d pres. *keensa*, 1st perf. *keendyom*, 3d plur. *keendle*, inf. *te keenes*, *beeken*, to sell ; 1st pres. *beeknava*, 3d sing. perf. *beekeendya*, inf. *beekné*, *te vweekenes* (Russ. prep. *vvee*), to ransom.
- Keendó*, wet ; *me keendeeyom*, I have got wet.
- Keerko*, bitter ; *keerke*, tobacco.
- Kok*, uncle.
- Kodembweshstsho*, an oak.
- Kon*, who ?
- Kófo*, profit, gain, advantage, a thing (*kufa*).
- Koshweebnáskeero*, an abusive man.
- Kororó*, one's-self.
- Kolwee*, breast ; *kolweeneskeero*, a sucking child.
- Kushtweck*, a belt.
- Kful*, dung.
- Kralec*, king.
- Kreego*, past, by.
- KXangeeree*, a church.
- (*KXand*), *te kXandes*, to stink.
- (*KXar*), *te kXarav*, to shout ; *te vvee-kXarés* (Russ. prep. *vvee*), to call forth.
- KXer*, house ; *kXeré*, home (to go).
- KXel*, play ; 2d pres. *kXesesa*, 3d *kXella*, 1st perf. *kXeldyom*, inf. *te kXelés*.
- (*KXosh*), *te kXoshés*, to wipe, to rub.
- KXoró*, a stallion.
- KXormel*, porridge.
- (*KXub*), *te kXuvés*, to twine, to twist.
- KXuro*, reddish brown (of horses).
- LatX* or *latXen*, find ; 2d pres. *latXésa*, 1st perf. *latXyom*, inf. *te latXés*, *latsa*, find ; 2d pres. *latsesa*, 1st perf. *latsadyom*, inf. *te latsós*, *te nalatsós* (Russ. prep. *na*), to find.
- Lav*, word.
- Latchó*, pretty, good.
- (*La*), 2d pres. *lesa*, inf. *te lav* or *te les*, to become.
- Le*, take ; pres. *lesa*, perf. *leeyom*, inf. *te les*, *te vweelés* (Russ. prep. *vvee*), to take out.
- Leenae*, summer.
- (*Lecdsha*), *te lecdshás*, to go forth ; *zalcdshava*, I shall bring (Russ. prep. *za*), *te zalcdshás*, to go up ; *te v-lecdshás* (Russ. prep. *roz*), to bear in.
- Lon*, salt.
- Lové*, money.
- Loveenó*, beer.
- (*MakX*), *te makXés*, to smear ; *te vmakes*, to smear in ; *te zamukXes*, to besmear. (Russ. preps. *v* and *za*).
- Mató*, drunk ; *te podmatés*, to get often drunk. (Russ. prep. *pod*.)
- Manushá*, people.
- Mas*, meat (Russ. *myaso*).
- Matchó*, fish.
- Mar*, strike ; 2d pres. *marésa*, 1st perf. *maridyom*, inf. *te marés* ; *te marés pe*, to beat one's-self ; *mareebo*, scuffle, brawl ; *te zamarés*, to drive in ; *te vveemarés*, to strike out.
- Maró*, bread ; *mareeklo*, cakes ; *paramaro*, cake, bread.
- Me*, I.
- Mek*, leave alone, allow ; 2d pres. *mekesa*, 1st perf. *mekyom*, inf. *te mekés*, *te vveemekés*, to let out.
- Mer*, die ; 2d pres. *merésa*, 1st perf. *meyom*, inf. *te merés* ; *te meráva*, may I die, in truth ; *meyom*, I am dead, alas.
- (*Mor*), *te morés*, to wash.
- Muc*, face, grimace.
- Mumelce*, light, candle.
- Na*, negation ; *nane*, no ; *eesweén lee* (Russ.) *túte lové*, have you money ? *nane*, no.
- Nak*, nose.
- (*Nasval*), *te nasvalés*, to be ill.
- (*Nasha*), *nashadyom*, I have lost.
- Nashtwee*, impossible.
- Nárto*, bold.
- Ncetcheen*, nothing ; Russ. *nee*, and Romany *tehee*, nothing.

- Panéé*, water.  
*Pandsh*, five; *pandshúspree*, a five kopek piece.  
*Paló*, behind.  
*Pasyo*, rest, repose; 2d pres. *pasyovesa*, 1st perf. *pasyom*, inf. *te pasyovás*, *precpasiyom*, I leaned against.  
*Paszaró*, side.  
*Paramaró*, v. *maró*.  
*Parudya*, he has cheated.  
*Purno*, white.  
*Per*, maw, stomach.  
*(Per)*, *te perés*, to fall; *te vveeperés*, to fall out.  
*Pere*, related.  
*Pie*, drink; 2d pres. *pyasa*, perf. *piyom*, inf. *te pyas*.  
*Peeree*, a pot.  
*Por*, a feather; *peerneetcha*, feather-cushion.  
*Pushtween*, fur, skin.  
*Pshal*, brother, friend; dim. *pshaloro*.  
*Pre*, upon, up.  
*Pxageer*, break, destroy; 2d pres. *resa*, 1st pf. *rdyom*, inf. *te pxageerés*; me *eespxageerara*, I shall break to pieces. *perepxageerde*, he has broken to pieces.  
*(Pxand)* *te pxandés*, to bind; *te upxandés*, to hide; *te otpxandés*, to open; *te pxandlés*, to fasten together.  
*Pxabaš*, apple.  
*Pxal*, a plank.  
*Pxen*, say, command; 2d pres. *pxenesa*, 1st pf. *pxendyom*, 3d plur. *pxenulle*, inf. *te pxenés*.  
*Pxutchor* (*te pxutchorés*), to boast, swagger.  
*Pxurde*, blow, sound; 2d pres. *desa*, 1st perf. *deeyom*, imp. *te pxurdés*.  
*Rakeer*, speak; 2d pres. *rakeerésa*, 1st perf. *rakeerdyom*, inf. *te rakeerés*, *te reekeerés*, to tell fortunes.  
*Rakloró*, boy; *raklore*, girl.  
*Rat*, blood.  
*Ran*, a rod; *ranéutsa*, with rods.  
*Roč*, a spoon.  
*Rot*, a wheel.  
*Rom*, a man; *romuee*, wife; dim. *romnoreé*; *Romá* or *tehavé Romané*, Gypsies.  
*(Rov)* *te roves*, to weep.  
*Run* or *runen*, mourn; 2d pres. *runesa*, 1st perf. *rundyom*, 3d plur. *rundle*, inf. *te runes*; *rundlo*, a growler.  
*Rup*, silver; *rupovo*, silver (adjective).  
*Ruv*, a wolf.  
*Sa*, laugh; 2d pres. *sasa*; *te sas pe*, to make game of.  
*Savo*, who.  
*Saró*, all.  
*So*, who.  
*Soncebí*, sleep.  
*Sweck*, quick.  
*(Sweckar)* *te vveesweckaves* (Russ. prep.) to announce.  
*Sweer*, how?  
*Skamen*, a table.  
*(Skeer)* *preeskeer* (Russ. prep. *pree*), to add to; 2d pres. *-resa*, 3d *rla*, 1st pf. *-rdyom*.  
*(Sta)* *de* (give); *prásta*, run; *dente prásta*, he runs; 2d pres. *-stasa*, 1st perf. *-standeeyom*, inf. *te prastás*; *prastabnángerero*, a runner; *te ushtés*, to get up.  
*Sheró*, head.  
*Shcl*, hundred.  
*Sheló*, string.  
*(Sheev)* *te sheevés*, to sew; *te vveesheevés*, to finish sewing.  
*Shuv*, a needle.  
*Sheelanó*, cold, frost.  
*Shor*, six.  
*Shukar*, good, well; *náshukar*, bad.  
*(Shutyo)* *te eesshutyo* (Russ. prep. *eez*), to dry up; *te shutkeerés*, to dry, to extinguish.  
*Shum*, listen; 2d pres. *shunesa*, 1st pf. *shundyom*, 3d plur. *shundle*, inf. *te shunés*.  
*Shtar*, four.  
*Shtuba*, a room.  
*Taxtyaš*, an inn.  
*Te*, and.  
*Této*, warm.  
*Teraxa*, a boot.  
*(Terdyor)* *te terdyorav*, to stand.  
*Ternó*, *ternéc*, young; dim. *tenoro*, *tenoréc*.  
*Telú*, under.  
*Teekno*, little; *teeknee teharo*, child.  
*Teeknoreé*, chest, trunk.  
*Tovér*, an axe.  
*(Tuxatcho)* *te tuxatchós*, to be suffocated.  
*Trade*, hunt; 2d pres. *tradesa*, 1st perf. *tradlyom*, inf. *te trailés me protradava* (Russ. prep. *pro*), I shall hunt; *te*

- potradés*, to hunt a little ; *te vtrádés*, to drive in.  
 (*Trashá*) *te trashás*, to be afraid, to frighten ; *te trashás pe*, to be frightened at.  
*Treen*, three ; *trienda*, thirty.  
*Treevceka*, shoe.  
*Troneé*, 10 kopeks ; *tromenákeero*, ten kopek piece.  
*Trúpo*, face, grimace.  
*Trushaló*, thirsty ; *me bokchaló ee trushaló*, I am hungry and thirsty.  
*Trusheel*, a cross.  
*Tsov te tsoves*, to place, to bridle ; *zatsor*, arrange ; 2d pres. *zatsovesa*, 1st perf. *zatsovyom*, inf. *te zatsovés*.  
*Tchaž*, daughter ; dim. *tchažóree*.  
 (*Tchamad*) *te tchamades*, to kiss.  
*Tchavo*, son.  
*Tcharo*, dish, plate, cup.  
*Tcháló*, filled.  
*Tcheengarde*, spit ; 2d pres.—*rdesa*, 1st pf. *-rdyom*.  
 (*Tcheen*) *te tcheenés*, to cut ; *te cestcheenés* (Russ. prep. *ecz*), to tear, to pieces ; *te podtcheenés*, to cut a little ; *te vvcetcheenés*, to tear our (Russ. preps. *pod*, *vvi*).  
*Tcheep*, tongue.  
*Tcheev*, spill, shed ; 2d pres. *tcheevesa*, 1st pf. *tcheevyom*, inf. *te tcheevés* ; *te protcheevés*, to shed ; *te vveetcheevés*, to throw out.  
*Tcheecreeklo*, a bird.  
*Tchor*, steal ; 2d pres. *tchoresa*, 1st perf. *tchordyom*, inf. *te tchorés*.  
*Tchóra*, beard.  
*Tchóro*, thunder.  
*Tchoróro*, beggar ; *tchorúdyom*, I have become poor.  
*Tchungarde*, *te tchungardes*, to spit ; *te vvcetchungardes*, to vomit.  
*Tchupnee*, a whip.  
*Tchuréé*, a knife.  
*Vangár*, coal.  
*Vast*, plur. *vastá*, a hand.  
*Vaveer*, for, in order to.  
*Vash*, for, in order to.  
*Ves*, a wood.  
*Vurden*, a wagon.  
*Xa*, eat ; 2d pres. *χasa* ; 1st perf. *χayom*, inf. *te χas*, *te zachavés*, to devour.  
*Xatchkeer*, *te χatchkeerés*, to burn ; *χatchkeerdó*, hot ; *te χatchkeerdés*, to destroy by fire.  
*Xeen*, *te χnyar*, to soil, dirty.  
*Xoxav*, lie, cheat ; 2d pres. *χoxavesa*, 1st perf. *χoxadyom* ; inf. *te χoxavés*.  
*Xolová*, stockings.  
*Xulae*, host ; *χulaneé*, hostess ; dim. *χulinoree*.  
*Yangrustee*, finger-ring.  
 (*Yatch*), *percyatch* (Russ. prep. *pere*), to cease, discontinue ; 1st pres. *yatchom*, 2d *yatchesa*, 1st perf. *yatchyom*, inf. *te yatchés*.  
*Yaró*, egg.  
*Yárjo*, rye.  
*Yekχ*, one.  
*Yekχákero*, eye.  
*Yenderáka*, a woman's frock.

It has struck me while copying the foregoing vocabulary that one misses some words, such as those for a cloak, a pail, which are accepted as Romany words in this country, but which are in reality Russian words, and therefore naturally do not find their way into a vocabulary of Russian-Romany. It might be interesting and useful to make a complete collection of such words, and try to ascertain what is the word accepted by Russian Gypsies as the true Romanies translation.

D. FEARON RANKING.

## III.—HUNGARIAN AND WALLACHIAN GYPSY RHYMES.

Words marked thus \* are Magyar.

Yaj\* de\* čoro čavo siňom,  
 Krajeariha\* na birinar\*  
 Mangav kečen,\* taj na den man,  
 Lače džanen, hod\* nane man.

Alas! what a poor fellow am I!  
 Not a kreutzer do I possess;  
 I pray you to lend, and not to give to me,  
 Well you know that I have nought.

Čilla phand'om, hod\* kamav tut,  
 Taj na pat'as, hod\* kamav tut.

Long have I said that I love thee,  
 And thou dost not believe that I love  
 thee.

Okój tele mar\* bašaven,

Yonder below now are you playing [on  
 the fiddle].

Akaren man, čak\* the khelav.  
 Na džanav me the khelav,  
 Čak romane the činav.

Play<sup>1</sup> to me, only that I may dance.  
 I do not know how to dance,  
 Only Gypsy [capers] to cut.

Ravu, Ravu, Ravu rakli!  
 Tu mri šukari pirani!  
 Phagerel tut i šiladi,  
 Soske pires tu melali?  
 Mange has dšavo  
 Ande mre at'he.

Ravu, Ravu, Ravu lass!  
 Thou my beautiful sweetheart!  
 Shake off from thee the fever.  
 Wherefore goest thou unclean?  
 To me art thou a disgrace  
 In mine eyes.

(In the Wallachian dialect.)

Dšava mange andi kričma,  
 Tina man jek funto brinza,  
 Hej, de bari me khelah!i!  
 Nane oda lavutari,  
 Ko mri d'ili bašavahi;  
 Bašavel le o Čuhari,  
 Vacakero lavutari.

I go into the tavern,  
 I buy myself a pound of cheese;  
 Ah! how great is my longing for a dance!  
 There is no fiddler there,  
 Who my song will play,  
 Čuhar plays it,  
 The fiddler of Waitzen.

To the west of the small market-town of Nagy-Maros, on the bank of a ravine on the slope of the Weisser Berg, there is a Gypsy settlement of seven families, mostly musicians. This colony I had the pleasure of visiting in the company of Mr. David MacRitchie, on the 20th of April last.<sup>2</sup> On that occasion I obtained these songs from Elizabeth Horváth, a very intelligent Gypsy woman, a native of Ipoly-Szászd (in the neighbouring Comitatus of Hont), but then on a visit to her brother-in-law, John Balázs. She also sang the air of these songs, and further dictated to me a folk-tale, which I purpose contributing to our pages at an early date.

ANTON HERRMANN.

<sup>1</sup> Lit. *sigh* or *groan* (on the violin).<sup>2</sup> Of the interesting visit referred to by Dr. Herrmann, I hope to contribute some notes on a future occasion.—D. M'R.

IV.—TWO SHELTA STORIES.<sup>1</sup>

## GLOX SHAROG NA SRŌINYA.

*Dūlsha aχíver glŏrhi glox sharog na skai srŏinya? Grēs swŕth chal the skai when a glox's misliin' to sahu his dīl. Gyetas a gyetas and thribli grīnthala sūni his dīl, gramal glox sharog, rīlthug sūlya nyuk.*

*Thalosk awārth, larkr sheb'd Sharkey misliin' swŕth lim a srŏinya, sūni'd sharog glox, chal swŕth skai. Sūni'd and thari'd nīdesh. Larkr sūni'd od-lim to sūni some nīdya skai his dīl. Nīdesh nīdya. Nŕth grē'd swŕth od thwŕk, thari'd "Nījesh thŏri!" and misli'd shŕth the skai yŕth. Grē'd swŕth shŭka thwŕk, gorri'd swŕth mālya warth, and thari's "Simaj swŕth; glox nijesh thŏriin'!" Nŕth larkr sūni'd glox shurral thom, nap'd a grīfin, and goihē'd on the thŏber. Larkr misli'd swŕth, granhēin' the glox, and bug'd a milk of his dīl.*

*"Car dhī-īlsha misliin'?" "Get mī-īlsha! nījesh sūmaj to krajī." "Kradyi, my mūni glox." "Nījesh thari dhī-īl!" Larkr bug'd a milk of the glox ayŕth, stēsh thom thrīpus lim a skai. Larkr lŏber'd glox shŕth od*

## THE RED MAN OF THE BOYNE.

Did you ever hear of the Red Man of the river Boyne? He rises half out of the water when a man's going to drown himself. Scores and scores and families of friends have seen him, like a red man, with a winding-sheet around his head.

One day a tailor named Sharkey, walking by the banks of the Boyne, saw the Red Man, half out of the water. He (the Red Man) looked around and said nothing. The tailor looked each way to see some person drown himself. No one came. Now he (the Red Man) rose up a second time, and said, "Not come yet!" and sank down again into the water. He rose a third time, put up one hand, and says, "Time's up, and the man's not coming!" Then the tailor saw a man rush up, and take off his coat and throw it on the ground. The tailor came up, knowing the man, and caught hold of him.

"Where are you going?" "Let me go! I haven't a minute to wait." "Hold on, my good man." "I can't talk to you!" The tailor caught hold of the man again, and there was a great fight on the banks of the river. The

<sup>1</sup> Narrated by John Barlow (*Gisson Nyikair*) in the deep Ulster dialect (*māni luthera munkera shelrū*). I hope in some future Number to add a few short specimens of the dialect of the south (*glidherox tharal*), collected last April from two travelling tinker-girls in Tran Island, Skull.

*thwürk*, and *shiku thwürk glox* *gwili'd* on *thöber*. "What's to *grēdhi* with *dhī-il*? Do you *granhē mīdhril thōri'd* for *dhī-il*?" *larkr thari'd*. *Glox gop gorri'd swārth od mālya, thariin' stafaris*. "*Nūs a dhalyon! Bug mūlsha gather skai!*" "*Thōri swārth ken gather*" *larkr thari'd glox*. "*Bug dhī-il shunya skai-hōp*." *Sroidyan axárram, glox bug'd larkr od nūmpa*.

*Thalosk ērpa, gushin' lim slarskr skai, mū-ilsha and glox slarskr thariin' of thrīpusin' gloxis. Nūrth glox slarskr sūni'd glox sharog stūrth skai*. "*Stēsh minārth a sahū!*" and he *sūni'd glox swūdhal rilku—stēsh glox radhum—shurral thom shūrth skai*. "*Get, swibli, get! Sūni in glox-swūdhal saku his jil!*" *Glox misli'd shurral, thariin' gami lūbas a mīdhril, and misli'd shlēm stūrth skai*. *Mūlsha nap'd my grifin and gulimas. Glox slarskr bāg'd a milk of my dīl*. "*Kradyi!*" he *thari'd*, "*Kradyi mūlsha. Sūni mūlsha grēthi*." "*Glox be sathū*." "*Nīdesh! Get! Nījesh misli stūrth till mūlsha lesk you. Nūrth bāg sārthū; stēsh thardyr mīdhril!*" *Glox swūdhal misli'd shūrth, od thwürk thūur an skai, jūmmikin' gami lūbas, thariin a mīdhril. Nūrth the glox slarskr shlēm'd asthūrt and bāg'd a milk of his dīl, solk'd mālya, lōber'd glox swūdhal, gorri'd him on his nūp, and solk'd his dīl lim a skai*.

tailor floored the man three times, and the third time the man lay on the ground. "What's the matter with you? Do you know that the devil came for you?" said the tailor. The poor man put up both hands, saying his prayers. "For God's sake, give me a drink of water." "Come down to the inn," said the tailor to the man, "and I'll give you a glass of whisky." Next morning the man gave the tailor two pounds.

Another day, sitting by the river lock, I and the lock gate-man were talking of famous fighting men. Now the gate-man saw the Red Man in the water, and he thought, "Now for a drowning!" Then he saw a mad gentleman (he was a soldier) rushing down to the water. "Hold on boy, hold on! Watch this gentleman drown himself!" The man came rushing on, saying bad words of the devil, and went jumping into the water. I took off my coat and boots, but the gate-man caught hold of me. "Wait!" he said, "wait for me, and watch what I'll do!" "But the man will be drowned." "No! wait! don't go into the water till I tell you. Now he's getting tired. Sure he's a strong devil!" The gentleman sank twice to the bottom of the river, cursing out bad words, and talking to the devil. Then the gate-man jumped in and caught hold of him, took his hand, and struck him insens-



*Mūlsha solk'd glox swudhal on ladhu. Shika gloxi misli'd shurri-in', chollin' glox-swudhal rilhu. "Goihe his dil" glox slarskr tharis mūlsha. "Thōri mūlsha, and suni thōman gurredh we būg. Mislī'd shūrth ken thom. "Nyūrth this glox and mūlsha solk'd him aχtm skai" glox slarskr tharis, "Bug mūlsha shūka nūmpa," "Nidesh a skur-rig!" yēdug tharis, "Mūlsha būg dhī-ūl od thwūr̄k or shika thwūr̄k if dhī-ūlsha būg him to thasp." Būer-swūdhal shērku na slī, getūl a gather rilhū.*

*Stēsh glox bog'd armislo thwūr̄k mūēnya ayīrth and skai'd his dil. Od thwūr̄k sahu'd; glox slarskr nyēsh napr'd his dyūl,*

*Lim a srōinya thoman nūdyas misli rilhū. Goshta rilhū nūdyas, gāt lakins and gāt swiblis, stēsh and krish gloxi and krish karbs muk-inya lim a srōinya. Lashulest nedhas you could misli, skai and slūfa and ken thoms—stēsh grēdhis nūdyas rilhū.*

#### OD MINKUR KUNYAS.

*Od minkur, mūnni thariers of staffri, misli'd through the mūn-kerā, where they were nūjesh granhē'd, tharal they were od klisp*

ible, carried him on his back, and took him to the river-bank. I lifted the man on land. Three men came running, following the mad gentleman. "Leave him there," the gate-man says to me. "Come with me, and let's see how much money we get." We went down to the great house. "Now this man and myself got him out of the water," says the gate-man; "give us five pounds." "Not a farthing!" the lady says, "but I'd have given it to you two or three times over if you had let him drown." The lady was his daughter-in-law, and she lived in dread of her mad father.

The same man escaped again and threw himself into the water, and this time he was drowned, and the lock gate-man never interfered with him.

By the banks of the Boyne many people go mad. Numbers of mad people, young girls and boys, and old men and women too, dwell near the river-banks. It's the loveliest place where you could walk, with wood and water and grand houses, but it drives the people mad.<sup>1</sup>

#### THE TWO TINKER PRIESTS.

Two tinkers, good sayers of prayers, travelled through the country, where they were not known, giving out that they were

<sup>1</sup> It will be remarked that the first portion of this story connects "the Red Man of the Boyne" with the "Kelpie" of the river Conon in Ross-shire, referred to by Hugh Miller (*My Schools and Schoolmasters*, ch. x.), who also cites the "Water Spirit" of Sir Walter Scott (*Heart of Midlothian*, ch. iii., first foot-note).—[ED.]

*kunyas. Stēsh od nyark minkur. Od būg'd gashta grīnlesk, stēsh glūtug, stēsh and būg'd goshta lāog. Kunya-a-rabbister glōrhe'd the od nyark, shēb'd them ehūrperas, tharal "Mwī-ūl thori asthurt their nedhers to sūnni their dīls." The swīblis and gloxīs tharī'd gami of the kunya for napping with their dīls, lesk'd od klisp kunyas kunya-a-rabbister thōri olomi ahūnshk. Minkur tharī'd "Mwīlsha grostar to sūnni the kunya." Stē-esh gredhe'd nūd'has munnier grostar. (Nūrth the od nyark minkurs grostar to be gyeta līman ar-mislo, getterl kunya and stēsh nūd'has.)*

*Nūrth they mīslī'd tharain' staffaris. Grag was thāon nūd'has, kēna bwikadh nūdesk thomier. Chinnox-awārth minkur tharī'd kunya's tharal: "Oχ! gettūl ar ma thūr-sā. Oχ! gettūl ar ma thūr-sā." Sharkar kunya tharī'd, lōber'n' his grīsh, athōmier gredhī-in' aχīm he was sraiχa: "Mūlsha arārck! mūlsha arārck!" grassiin' nūd'has lyē charp staffris.*

*Sroijan mīslī'd and lyesk'd the nūd'has, "Mūlsha thōri agrēsh olomi aχārrm," goiχe'd grīnlesk, klūtya, lāog, sharkr numpa thwūrī, mūēna, nūdesk thorī'd aχīver.*

two suspended (lit. broken) priests. They were, however, two rogues of tinkers. The pair got plenty of flax and wool, and also plenty of meal. The parish priest heard of the two rogues, and called them impostors, saying: "I am coming to their lodgings to see them." The boys and men spoke ill of the priest for meddling with them, and told the two suspended priests that the parish priest was coming next night. The tinkers said, "We shall be pleased to see the priest," and this made the people still more delighted. (Now the two tinker rogues would have been glad to have been twenty miles away for fear of the priest and the people too.)

Now they went on saying their prayers. The road was full of people and the houses could hold no more. One tinker would say, pretending to talk Latin (lit. priest's language), "Oχ! gettūl ar ma thūr-sā." "I'm afraid from the small of my back down." His brother priest would say, beating his breast and making out that he was the clerk, "Mūlsha arārck!" "Sure, I'm the same! Sure, I'm the same!" charming the people with their fine prayers.

In the morning they went away, and told the people they would return the next night, left flax, wool, and meal, five pounds' worth, behind them, and returned no more.

JOHN SAMPSON.

## V.—A GLANCE AT THE SERVIAN GYPSIES.

AS I walked along the principal street of Belgrade, one day last April, and just as I had passed the modest mansion that constitutes the old palace of the kings of Servia, I saw two little boys sitting on some blocks of building-stone, beside the gutter. Each had a small can of milk beside him, obviously for sale; though no one seemed to think of purchasing. But what drew my attention to them was their complexion, which was of a dark olive. A swarthy skin is no great rarity in Belgrade, and among the Servian sentinels before the palace I had seen one with a face darker than a mulatto's. But neither he nor others like him among the Servians were Gypsies, as something in their faces showed, and as I further learned by experience. These boys, however, were of a different type—with regular features, reminding one of the Italian organ-boys of our streets. If these two were not Gypsies, then there were no Gypsies in Belgrade. "*Românes?*" I asked of one of them. "*Uvá,*" he readily replied. And the two grinned with delight.

In the brief conversation that followed they told me that they were brothers, that their father and mother were dead (*muli*), that they had neither sister nor brother besides themselves, and that they lived together and supported themselves by selling milk. (In all which they frankly lied, as I afterwards ascertained.) And all through the interview they kept up a running chorus of "*Deh ma desh para!*" ("Give me ten paras!"), uttered in the pleading, persuasive tone peculiar to Gypsies.<sup>1</sup> It so happened that there was nothing more suitable for them than a five-para piece, but they contented themselves with this modest dole, and I left them laughing.

The resemblance between these boys and the young Italian musicians of our streets was not exceptional. That same afternoon, on coming up from the Danube through the *Dortshula* (the old Turkish quarter of Belgrade), I overtook a lad of similar appearance, having the same comely "Italian-boy" kind of face,—oval shape, dark skin, regular features, and fine eyes. He carried a violin under his arm, and, in answer to the somewhat superfluous question if he was a "*bashamengro*," he answered "*Si*."<sup>2</sup> He told me where he

<sup>1</sup> This appealing piteous tone of the Gypsies is nowhere more marked than in Servia, where the request for ten paras may almost be regarded as their "national anthem." A like request, incessantly made in the same tone, and almost in the same words, by the so-called "Greek" Gypsies, whom I saw at Liverpool in 1886, reminded me that those people were really from the same part of Europe, and several of them indeed from Servia.

<sup>2</sup> Although he spoke Romanes, and lived in Belgrade, he used "*Si*" two or three times, and never "*Uvá*."

lived, and that his father and mother were both alive. Further, that he had brothers and two sisters, "one of them grown-up" (*dui pena : yek bari*). He was an interesting young lad, and quite a contrast to the two mentioned above, being of a quiet and modest, almost refined nature. And although my question, "*Kamen desh para?*" was answered with a smiling "*Kamas,*"<sup>1</sup> yet he never once begged, and the trifling gift was quite unlooked for. Had it not been for an inquisitive young Servian who dogged our steps, curious to know what subject and speech a palpable foreigner could have in common with a *Cigan*, we should not have parted so readily.

What suggested this boy, however, was his "Italian" appearance. And this resemblance, with which I was frequently struck in this part of Europe, brought before me, not for the first time, the question whether the *dark* Italian is really the *true* Italian; and whether all those olive-complexioned wanderers are not really of Gypsy origin. "Organ-grinder" and "Gypsy" are said to be synonyms in Turkey: ought they not to be so regarded in Italy? These Italian musicians do not live the Gypsy life; but neither do the numerous Gypsy musicians of the Hungarian towns. I am not aware if any one has endeavoured to learn whether the Italian musicians of our streets have any knowledge of Romanes.

But this is a long way from the boys left sitting before King Milan's palace, waiting for customers that never came. These boys I was destined soon to see again; for, only a few minutes after leaving them, my attention was arrested by a group of unquestionable Gypsies. They were only four in number: two women, a girl of seventeen, and a lad of about the same age. The females were peculiarly Gypsies. There are various types of Gypsies, but there is one that would everywhere be regarded as the representative type (what I should be disposed to call the "Hindu" type), and these women were of this description. One of them might have been the sister of an English Gypsy woman of my acquaintance, and the girl's face was such as one sees again and again in the pure-blooded Romani families of England.

These people, then, were sauntering along the street, evidently homeward bound, after a forenoon's expedition through the town. So I turned and followed them at a little distance; and so engrossed was I in this new pursuit that I had stumbled upon my two boy friends almost before I was aware of it. These were now also returning homeward with their pitchers of unsold milk; and they hailed my

<sup>1</sup> The subjunctive form, "I should like."

reappearance with cries of joy, somewhat disconcerting in the chief street of the town, and in the full light of day. But the Romani Rai becomes callous to such matters, at least when in pursuit of game.

Escorting me thus in triumph, the boys shouted their intelligence to the other group, who had previously crossed the street. These, of course, manifested much astonishment, and stared at me and talked and laughed. However, the boys having promised to conduct me to their own home, we held on our way without joining the others. One of the boys, it is true, crossed the muddy street, and then returned in the character of an ambassador, charged with the message that the youngest *Romani chai* would be my *puráni*<sup>1</sup> for a specified consideration. But the embassy, like many others, met with but a cold reception, and soon after the other party, turning up a side lane, went its own way. All this time the boys had kept up their intermittent "*Deh ma desh para !—Gospodin ! deh ma desh para !*" (of which the "*gospodin*" showed that they mixed up some Servian with their Romanes). But when one young scamp added piteously, "*Bokálo som,*" I merely laughed, for his well-fed appearance showed that he never went long without food. It is not to be supposed, however, that they did nothing but beg, for they not only answered the questions I put to them, but one of them, interested in the unexpected advent of a Romani-speaking *gajo*, interrogated me on the subject of my own home. "*Kai beshen ?*" he asked. But I fear my answer did not much enlighten him, and indeed we had to be content on either side with only a partial apprehension of what was said.

We were now obviously getting into a Gypsy neighbourhood, for several tawny-faced children became visible as we went along; and any doubt on my part as to the existence of Gypsies in Belgrade vanished for ever. "*Būt Románe akci ?*" I asked of one of my guides, though I hardly needed his emphatic "*Urá !*" as confirmation, for it was now clear we were in the actual "Gypsy quarter"<sup>2</sup> of the city. (It is situated on the south-eastern outskirts.) After much difficult navigation through the unpaved streets, which the recent heavy rains had transformed into sloughs, we came at length to a tiny cabin,

<sup>1</sup> Both on this occasion and again in Central Hungary I heard this broad *u* in the first syllable of *piráni*.

<sup>2</sup> In South-Eastern Europe the Gypsy quarter is still quite a recognised fact in many towns, and the plan of Kronstadt (Transylvania), for example, duly shows its "*Ziganci*." This state of things formerly had its counterpart in Western Europe, and it would be interesting to collect the various evidences of this. For my own part I should be inclined to include in this list the "*quartiers des Sarrasins*," which, I am informed, still exist (in name) in some of the towns of Belgium.

before which the boys paused. This, they announced, was their home.

I entered. The "entrance hall" was about as spacious as a sentry-box, and the room into which one passed through a doorless doorway was not very much larger. In it was a woman of about forty-five and three very young children. A bed, having a couch of matting or grass-work in place of blankets (and thus comparatively innocuous), filled one-half of the room. In one corner was a cooking stove, and beside the bed-foot a large violoncello leant against the wall. This was the home of the boys, and these friendless orphans turned out to be the sons of this woman, and the brothers of the three children. Nor, when I pointed out to them the discrepancy between these facts and their former statement, did they seem to regard it as anything but an excellent jest. In one detail, indeed, the woman seemed to bear them out, for she stated that her *rom* was "*mulo,—trín bersh.*" But how was one to reconcile this with the baby in her arms, the big violoncello (obviously at home), and then the appearance upon the scene of a full-grown "buck" Gypsy of forty or so, who now lounged in at the doorway with a proprietary air? He was a pleasant enough man, and on my asking him if the "*baro bashomengro*" was his, he not only assented, but eagerly added, "*Bashen? mal?*" to which I could but sorrowfully reply, "*Ne bashav: ne mal.*" He proved to be an intelligent fellow, and stated that he was a professional musician, and played at nights in the cafés in the *foros*. He and the others were curious to know whence I had come, and repeated the "*Kai beshen?*" of the boys. But, although the man was intelligent, and not in any way troublesome, the woman herself (an ill-featured and rather low type of Gypsy) soon got tired of the mere novelty of my appearance, and, desiring to improve the occasion, began to lament her poverty, and the starving condition of her "*pansh charé,*" who—well-fed young rascals down to the very baby—were grinning with satisfaction all the time. Her appeal was strongly seconded by the most inveterate beggar of the two boys, who indicated with an "*aké*" the pocket whence additional paras might be expected to issue. So, realising that no more was to be gained by prolonging the interview, and soothing the mother with a half-dinar, I bade farewell. A young Gypsy girl carrying an infant had joined us latterly, and more children emerged from the neighbouring houses, with much talking and speculation regarding their visitor. The two boys made an effort to follow me, resuming their unfailing appeal, but a stern "*Jā avri!*" made them turn back.

In these and other interviews with Servian Gypsies our only mutual language was Romanes, and, in these circumstances—especially when, as in the present instance, the interlocutor is not a *bāro lavengro*, and, moreover, comes from a country where Romanes itself is spoken with a very different accent—there are obvious difficulties in the way of a continued conversation. This was expressed to me on another occasion in Belgrade by one of the nicest Gypsy men I ever met, who regretted much that I could not speak Servian. (He called it first "*Gājikáni*," but quickly corrected it to "*Serbski*," thus showing how truly a "*Gájo*" is a "non-Gypsy" all over Europe.<sup>1</sup>) Of this Gypsy, though I only saw him once, I shall always have a pleasant recollection.

Several tawny little children, some of them very scantily clad, had attracted me to a cottage beside which a Gypsy woman was seated, and her I interrogated. Presently a man made his appearance and asked me "*Sā rodes?*"<sup>2</sup> ("What are you seeking?") Himself a horse-dealer, he had assumed I came on business; but when I explained that it was merely an interest in his people that brought me there, he was greatly pleased and interested. "*Tu san Inglés?*" he soon thereafter observed, which was noteworthy, because no other Servian Gypsy ever volunteered a similar remark to me.<sup>3</sup> Noteworthy also because, like the "*Si*" of the little fiddler, it seemed to indicate that Italian, so widespread over the Levant countries, makes its influence felt even in Belgrade, and perhaps a better-equipped traveller would have found it do duty instead of "*Serbski*" when an explanation of Romani was necessary. This man was the father of the young varlets clustering round us ("*dui muráš, dui jiurli*"), and seeing my interest in them he put the question, "*Nei tu romi?*"<sup>4</sup> He kept them in capital order, and checked their importunity whenever they pressed too near me. Of begging there was nothing whatever in this household, and when at parting I gave the children a few coins of extremely small value, he accepted this as a mark of great kindness. "*Tchūmidav!*" he called to the youngest of his children, and the little fellow (whose small brown body was very partially

<sup>1</sup> In Smart and Crofton's *Dialect*, "*Górkikanes*" is "English," and one definition of "Gorjo" is "Englishman." Of course the learned compilers of that vocabulary prove by other definitions that they quite understood "Gorjo" to mean "any one who is not a Gypsy." And it is certainly true that English, being the non-Gypsy speech best known to them, is "*Górkikanes*" to English Gypsies, just as Servian is to Servian Gypsies. But it will be perceived that this is a loose interpretation of the word.

<sup>2</sup> This man, I noticed, always addressed me in the second person singular, which is not an invariable practice with others.

<sup>3</sup> Yet he had previously asked me if I was a "*Rom*."

<sup>4</sup> More probably *romado*, though I heard it as *romi*.

covered by a tiny shirt—his only garment) came running up to me, and lifting my hand kissed it. We parted with mutual expressions of regard, and the man even followed me down the street, and waved an adieu as I turned the corner.

Very different in character was a young Romani fiddler of nineteen or twenty whom I accosted at night in one of the streets of Belgrade, with a view to gain information regarding the whereabouts of a certain café. He had a rough appearance, with a savage, ignorant face, and seemed to feel no surprise when a strange voice spoke to him out of the dark in Romanes. "*Deh mi yek dinar!*" he demanded in a rough manner on hearing my request. He was a true "masterful beggar," and refused to budge without first getting his fee, which was too absurd, so I left him there, muttering wrathfully at me.

Other Gypsies of course I saw: a woman at the morning market with her two little girls, busily hunting about like young jackals for any scrap that seemed worth putting into their baskets; an old man and a younger man and woman sitting on the ground in the hot sun, and talking lazily as though they meant to sit there all day; women and girls (very poor and miserable, bare-legged and ill-clad) begging about the town, at doors of shops and houses, from which they seemed invariably to be turned away without ceremony; or sometimes a group of musicians, three or four in number, one with the inevitable fiddle under his arm, another with the huge 'cello slung on his back, *und so weiter*. But if one spoke to every Gypsy in the streets of Belgrade one would have enough to do.

None were more amusing than two young girls, aged about seventeen and twelve. Both were poorly dressed. The elder, though a true Gypsy, was not so dark as the younger, who was very swarthy, with a grotesque, "Topsy"-like air about her. She, in crossing the wide slough that was understood to be a street, had stumbled and fallen, with disastrous results; but when a "*gáji*" girl jeered at her from the side-walk, the young Gypsy answered at once with an epithet and a handful of mud, after which she proceeded to wash her dirty little hands in the muddy water of the road. This act of cleansing accomplished, the two sisters (for so they proved to be) resumed their way, talking fluently in Romanes.<sup>1</sup> At the first opportunity I challenged them with "*Románes?*" which was met with a

<sup>1</sup> In this detail the Servian Gypsies offer a marked contrast to the English. The latter employ English oftener than Romanes when speaking among themselves; and when they do use their mother-tongue it is in an undertone, if other people are near. The Servian Gypsies seem to speak it invariably, and without the least idea of concealment.



"*Jánav*"<sup>1</sup> from the elder girl. Their pleasure at this encounter was unfeigned; nevertheless the elder girl, after answering some of my questions, soon lapsed into the practical "*Deh mi desh para!*" which she occasionally varied with the synonymous "*Deh mi yek marno!*"<sup>2</sup> Our interview was cut short by a crowd of young *gajé* gathering about us; but before we parted she got *dui marné*, which called forth a fluent benediction in Romani. Yet, after all, the parting was only momentary, for I had not proceeded far across the open common where we were, when I heard behind me cries of "*gos'podin! gos'podin!*" from the younger girl. I waited; and as they came up, the elder sister called to me explanatorily, "*Mangéla desh para!*" which indeed was the case. It was the old appeal, in the old pleading tone—" *Deh mi desh para! Gos'PODIN! Deh mi desh para!*"—with an additional clause explaining that she asked this because her sister had got twenty paras and she nothing. This argument was irresistible. The *gajo* boys having now drawn off to a little distance, we had further talk—so far as their too-rapid Romanes admitted. They told me their names, and where they lived, and said that if I would come and see (*roden*) their aunt, she would furnish me with all the Romanes I wanted. This, however, I did not do; though we parted the best of friends, and the two wended their way homeward to tell their adventure to the aforesaid *bibi*.

Across the Save from Belgrade is the town of Semlin. And Semlin, though really in Hungary, is chiefly Servian—in blood, language, and custom. Here it was that I met the most striking of all my Servian Gypsies. I had crossed the river from Belgrade one hot afternoon, and as I proceeded up the street I saw three or four Gypsies of the true nomadic type; the Hungarian Gypsies of the pictures. The men were the blackest Gypsies I have seen (a kind of grey-black), with long black ringlets, aquiline features, top-boots, and long staves;—not the more aristocratic staff, topped with a large metal knob, but common sticks—so long, however, that they were grasped high up—their length being about six feet. With these very dark Gypsy men, however, I did not happen to speak. Moreover, they appeared more truly *Hungarian* than *Servian*, and therefore do not come within the limits of this paper. But my attention was afterwards arrested by a couple, of whom one at least proved to be Servian.

<sup>1</sup> This was of course a correct answer to the implied "*Jánev?*" of the question; but it appeared to me that the Danube Gypsies frequently employ "*Jánav*" as an affirmative, making it almost equivalent to "*Uóá*."

<sup>2</sup> The two boys whom I had first encountered asked me more than once for a *marno*, then an unknown quantity to me. But this girl explained that a 10-para piece was known as a *marno*.

The man was leaning against a house, smoking a long pipe. He had the long ringlets and the usual attire of the Hungarian Gypsy, but his complexion was not distinctive; although it turned out that he was truly a Gypsy—spoke the language, lived the life, and was a true Romano by birth. A much more interesting study, however, was the woman standing beside him. She was a *perfect* Gypsy; and at the very first glance I thought of Meg Merrilies. But a young and handsome Meg Merrilies! Whether it was because she wore a man's coat, or because of her commanding figure, noble cast of countenance, and defiant air, the effect was there. Here, if anywhere, was a real Gypsy queen. Her features were regular and pleasing, if a trifle bold in expression; her hair and skin were swarthy, as a Gypsy lady's should be; she wore a kerchief as head-gear;<sup>1</sup> a huge canvas bag (the *manging-guno*) hung from her left shoulder; her feet and ankles were bare. There was nothing distinctive in the way of colour in her attire.<sup>2</sup> Just as I neared them she said something to the man, evidently indicating that they had waited there long enough. So the pair moved slowly off, I following at a short distance. The noble carriage of the woman was still more evident as she walked along with an easy, careless gait; and when the *gaujo* mendicants, who sit daily at the stairs leading up to the Zigeunerberg,<sup>3</sup> playfully, but with a curious tinge of respect, held out their hands to her for alms as she passed along, she tossed down some pleasantry to them as a queen might to her courtiers.

As the suburban road along which they went now began to be fringed with humble dwellings, in any one of which they might have lived, I overtook and accosted the pair. The usual admission of nationality was made, an admission which I invariably received in the readiest manner (which is not always one's experience in England). The man, in answer to a question of mine, said that he was a horse-dealer. ("*Gras*,"<sup>4</sup> was his laconic reply.) "*Mangén?*" I asked of the woman. "*Būt!*" she replied with emphasis. Then she turned the tables upon me with a "*Sā keren bāt?*"—a question I have ever found difficulty in answering.

<sup>1</sup> This in itself would not have distinguished her from many of the peasants.

<sup>2</sup> Indeed, it is not among the Gypsies but the peasantry of Servia that one has to look for brilliant and striking colour in their attire. Anything more picturesque than the dress of the Servian countrywomen, as seen, for example, on a Sunday morning in the market-place of Belgrade, is not to be found in Europe.

<sup>3</sup> The low hill in which Semlin culminates. The cottages upon it are exclusively inhabited by *gaje*; and the beggars referred to are also *gaje*. Perhaps these latter represent an original caste of Gypsy mendicants, from whom the hill may have received its name.

<sup>4</sup> Later he used *gra* for "horse." (*Gras* is the oblique case.)

Presently the man stopped before a small house. "*Beshav*" ("I live here"), he said, and in we entered. It was a poor little place, a small wine-shop. In a corner was seated a young Romani-chai, with a baby in her arms. The actual mother was "Meg Merrilies" herself, who seemed rather proud of her little "*rakloro*." After a few minutes' talk we passed out through the back-door into a large courtyard, which we traversed. A bed-quilt, conveniently lying there, was propped up against the pillar of a shed, so as to form a comfortable couch, for my benefit, while the others seated themselves on the bare ground. The day was still very warm, and my suggestion that a bottle of *lollo mol* should be brought out was received with acclamation. So we drank *sasto* to each other (though the alleged wine was horrible). We talked for some time, the couple and I; and even a second bottle was consumed. The young woman with the baby occasionally emerged from the house to listen to our conversation; but duty called her back again. The man proved intelligent and agreeable, but he was a mere cipher compared to "Meg Merrilies," who, over and above her striking exterior, possessed a fund of wit, good-humour, and knowledge of character. Both of them could speak German as well as Servian (and I believe Hungarian), and their Romanes was like that of their kindred across the Save.<sup>1</sup>

<sup>1</sup> In talking with the Servian Gypsies I found, of course, that their language was that of Gypsies everywhere. But I noticed a few words that seemed to me worthy of remark. For example, while *staadlyi* was their word for a hat, they had also *shishiri*, which, from one description I got of it, I gathered to be rather "a cap," or perhaps "a fez." This word I do not see in the vocabularies. May it be literally "head-gear"? Simson gives *shir* as the Irish-Romanes for "head," and he cites the kindred Sanskrit *sira* (*Hist.* pp. 328 and 336). *Vün'ye*, "finger-nail," is also a word which I do not find elsewhere. Possibly it may denote the *tip* of the finger (cf. Ješina's *voña* = *sträusschen*). Yet the Gypsy who gave me the word pointed very distinctly to the finger-nail. *Kowanz*, "an anvil," is corroborated by Borrow's *covantz*, and (more remotely) by Paspati's *govanitcha*, both of which are cited on p. 158 of Smart and Crofton's *Dialect*. *Pishol'*, "the bellows," agrees with the same word given by Paspati, Wlislöcki and Ješina. *Kásom*, signifying "how much?" or "how many?" (as in the questions, "*Kásom bersh se tute?*" "How old are you?" "*Kásom cha'w'ore se tute?*" "How many children have you?" "*Kásom mol?*" "How much [costs] the wine?"), appears in Paspati's pages (p. 626) under the form of *K'zóm*; thus, "*K'zóm div's kakerén?*" "How many days will you make it [in]?" *Kor*, "the throat" (i.e. not the gullet, but the exterior front part of the neck), deserves notice, for the reason that the word has sometimes been assumed to mean the *neck* itself. Ješina makes a clear distinction between *meñ*, "the neck," and *křlo*, "the throat." So also do Smart and Crofton with *men* and *kárlö*, *kañri*, *kur*, or *gur*. But Simson (p. 305) defines "*carlie*" as "neck"; and even Dr. Wlislöcki translates *korri* as "*hals*," although he also gives the same meaning to *men*. It may be added that my Servian *kor*, in being monosyllabic, is nearer the English *kur* or *gur*, in that respect, than the *kor* or *korin* of Paspati. *Vürdon*, "a waggon," or "cart," is very close to Paspati's *vordon* and Liebhich's *würtin*, and all these (together with the Catalanian *vardin*) show a final *n*, which is wanting in Ješina's *verda* and the English *vardo*. The word given to me for shoe, or boot, was distinctly *tyéda*; although I do not find the *d* sound in any other form. Simson's *teeyaku* (*History*, pp. 297 and 315) approaches the initial sound much more nearly than Paspati's *tehekmi*, or the English *chokka*. *Angrusti*, "a ring," agrees with Ješina and with the alternative form given by Paspati, though Smart and Crofton's *voingusti*, etc., might be held to connect with the *vün'ye* already spoken of. *KochaK'* (*ch=tch*), "a button," is corroborated by

After a while the woman pulled out a pack of cards and proceeded to tell my fortune. This, however, I cut short; but when, with an air of great mystery, she drew a circular brass box out of her pocket, and begged that she might be allowed to employ its superior aid, I yielded. It was not the first time I had been a willing victim in like circumstances, but this incident was novel, and promised to be interesting. By this time the others had discreetly withdrawn, no doubt anticipating some such move on her part.

The box contained a small brown amulet of wax-like substance oval in shape, and with a hole in the middle, and as I looked at it I thought of "Gypsy Sorcery" and its author.<sup>1</sup> This amulet, and a white thread which she clipped into seven or eight pieces, were much employed in her subsequent proceedings. What she said was the usual thing, as regards myself. Love, riches, suffering—past and to come—these were the chords she struck. And of course *her* aid was to prove invaluable.

So we sat there, in the warm afternoon sun—the Gypsy woman and I; she seated on the ground at my feet, I reclining placidly on the bed-quilt, propped up against the pillar. We had the courtyard all to ourselves, and there was nothing to disturb the influence of the hour. Now and then an inquisitive *gaujo* face would show itself at the gateway, whose wooden folding-doors, standing ajar, allowed a glance into the yard, but, finding itself unheeded, it would quietly withdraw. The silence of the place, the pleasant couch, the welcome warmth after days of rain and cold, all tended to make one ready to acquiesce in the existing state of things. And, while I thus lay basking in the sun, yet not unobservant of her actions, the enchantress wove for me the web of my life.

She had solemnly told me she was a witch, and certainly she was superior to any Gypsy sorceress I have ever met. Moreover, she accompanied her various acts with chanted rhymes (that sounded like a page from *Wislocki*) and with muttered charms. For my con-

*Wislocki* and *Ješina* (*kočak* and *kočak*); and those two writers also endorse the Servian *čicken* (pronounced exactly like the English word "chicken"), signifying grease or lard. (It appears in Borrow's *Zincali* as *chique*, "butter.") *Schaχ*, "cabbage," is not only found in the other Continental dialects, but it is identical with the Anglo-Romani form given by Bright, although more recent writers make the vowel sound in this dialect as broad as *shok* (where also the guttural sound is only represented by *k*). *Tei* for "and" seems exceptional, although I heard it so used very distinctly (in *mas tei manro*, "meat and bread"). "A horse" was both *gra* and *gras*; and (whatever it may have meant) the second of these forms was frequently used as an interjection by one Gypsy. *Baχ* (as in *latchi baχ*, "good luck to you") I heard without the final *t* given by various Continental writers.

<sup>1</sup> If any one were to suggest that this object was a descendant of the *yon*i of much more ancient mysteries, represented also by the "ark" in which it was carried, and perhaps even by the prophetess herself, I should have no objection to offer.

venience she carried on her prophecy in German, but some of her spells seemed to be in Romanes. That is to say, so far as one could judge; for they were merely whispered, in a scarcely audible, half-whistled tone (a gentle *susurrus*); and thus they may have been utter nonsense, in spite of her grave face. But no greater proof of her power was there than the crafty way in which she threw me off my guard at the beginning. I had been "so good" (she told the others) in having left a few (really trifling) coins with the child; and from her tones of heartfelt gratitude one was led to believe that she had no intention of despoiling a brother Gypsy. Yet she did, and so cunningly. To this day I cannot recall the moment at which the Servian *dinar*, ostensibly "lent" for the purposes of the incantation, finally disappeared from my view; and the way in which she obtained the subsequent Hungarian florin filled me with a lasting admiration of her sleight-of-hand. For this was a real Gypsy woman of the old school, of the days when "jugglery" was one of the distinguishing characteristics of the race. She did some wonderful things with her threads,—making a distinct knot in the middle of a thread by simply rolling it two or three times between the finger and thumb of one hand, and as readily making the knot disappear. *How* she did it I could not tell, though I watched her closely. This, of course, she did in the process of her soothsaying (and not as a mere trick). So also with the florin referred to. The Hungarian florin, or gulden, is of paper, as many people know. Before asking one from me, she first put the question "Whether I preferred the world to my friends, or *vice versa*?" Of course she got the lofty answer she expected. *Then* she asked for the florin, which she placed on the ground, and with her left hand held a handkerchief over it. She then proceeded to light a match, and, repeating as she did so a verse of four lines, to the effect that even as this florin was burning so would my woes disappear, she set fire to and utterly consumed—the florin? I think not. Yet, when she lifted the handkerchief there was the tiny heap of black paper, the last flame flickering out of it. Of course it wasn't the florin; but, although she had been sitting on the ground in front of me, and I had imagined I had watched her every action, yet, *where* that florin went to, and *whence* came the paper that burned under its name, I could not possibly tell. She was the cleverest of witches.

The spell was broken at last! Though the sum she had juggled from me was much less than what her English sisters have obtained in similar circumstances, yet I felt nettled at the way in which she

had fooled me. So I arose in my wrath and declared that the time had come for me to go. At this crisis the powerful enchantress melted into the woman, and the Gypsy queen was humbled into the Gypsy mendicant. "Would I not give her a trifle more, however small, at parting?" "You have had plenty already," I told her; whereat she smiled contritely. And so, with a farewell "*Atsh Dev'la!*" which I could not withhold, I left her standing in the courtyard, and passed out through the gateway into the road.

DAVID MACRITCHIE.

## VI.—THE WITCHES OF THE GYPSIES.

THE ordinary Gypsy word for "a witch" is *holyipi*,<sup>1</sup> "the angry wife," from the verb *holýarav*, "I anger myself"—i.e., a woman who is angered at the well-being of her fellow-men. Together with the witchcraft superstitions of other races, foreign names for a witch have found their way into the Rómani dialect—from the Hungarian *bese rháne* (Hung. *boszorkány*), from the Slavonic *vestice* (Bulg. *vjestac*, "the knowing one"), from the Roumanian *cantorele* (Roum. *deveantătorele*, "enchantress"), and from the German *trudole* (Ger. *trude*, "a witch").

To become a witch, a woman must take instruction in witchcraft from a witch, often for years, and in payment must every day give her a drop of blood from the little finger of the left hand. If one cuts one's finger, it is a common saying, "He has given blood to the witch" (*Holyipake rat delyas*). Even though a woman may have taken many years' instruction in witchcraft, yet she cannot bewitch on her own account until she has had sexual intercourse with "some evil one or other" (*vareko misce*),—e.g. a spirit of sickness, which all her life long she must repeat with every wane of the moon, else she loses her power and dies.

The woman henceforth loses her youth; her face changes, and grows wrinkled; her hair becomes bristly and pale grey. So one says of sickly maidens, whose looks have changed, "She loves an evil one" (*Yoy kamel yek misceges*). But hardly any one notices this change, for the witch deceives men's senses, so that every one believes she always had her present appearance, and no one can remember what she used to look like. An old tent-Gypsy of Southern Hungary, called Milo Dolovic, told me the following story:—"In 1866, when the

<sup>1</sup> As regards the orthography, *c=tsch*, *ç=ch*, *j=ds*, *y=j*, *n=nj*, *sh=sch* (as in German).

Hungarians were fighting with the Germans, we had a very good and wealthy Woiwode, called Stephan Zarevic. He had but one daughter, Sabi. In our tribe there was then a good-looking, rich young fellow—he was my dear friend—poor Vojin Radic. He was in love with pretty Sabi, and our Woiwode would have given her to him for wife, if poor Vojin had not had to go off for military service. One evening the Pandours (gensdarmes) came from the town to our camp, and carried Vojin off. He called to me, ‘Milo, take care of my Sabi.’ Yes, fine care I could take of her. Vojin marched with the troops to the war, and we heard nothing more of him. I tended his Sabi like the apple of my eye; she bore herself bravely, and would have nothing to do with any other lad. I was content with her; there was one thing only about her did not please me—every day she ate many eggs and kept the egg-shells. Sir, I thought, ‘It cannot be all right with a woman who collects egg-shells’—for of egg-shells the witches make plates, pots, dishes, to feed out of at their banquets. I was sorely troubled. Then Vojin came back from the war. He asked at once after Sabi. Our people brought him to her, showed her to him. Poor Vojin cried out in amazement, ‘That isn’t my Sabi; this woman is as old as my grandmother.’ Then the Woiwode grew angry, and with a heavy staff struck Vojin so grievous a blow on the head that straightway he dropped dead. The Woiwode thereat was terrified, and jumped into the Danube, where he too perished. But Sabi was up and away, and we have never more seen her. And poor Vojin was right enough. *He was the seventh son of his mother, who had brought forth no daughters, and such children can see what remains hidden from us other men.* Sabi was a witch.”

In consequence of the sexual intercourse with a demon, a demoniacal spirit passes into the woman, who thereby becomes a witch. This spirit can, if the witch so wills it, leave her body, and in the form of some beast do harm wherever the witch sends him. As a worm or a small snake he can creep into the body of sleeping mortals, and cause sicknesses—yes, even sudden death. Therefore in sleep one must not keep the mouth open; and with the tent-Gypsies it is every one’s duty to cover the open mouth of a sleeper—even though it be his deadly foe—with a rag, or else to wake him up. So soon as he wake, the spirit of the witch leaves his body, and returns to its mistress, whose body lies meanwhile like dead; but in the entrails of the sleeper whom it has visited it leaves its “spittle,” which can cause sickness, disease—yes, even death or possession. On waking one notices a yellow stain on one’s fingers (*sár tşuwale hîn*,

"as though they were stained with tobacco smoke"), one may be sure the witch's spirit has entered in. One must then betake oneself straightway to a white witch,<sup>1</sup> who has a basket of eggs brought her, and over them pronounces the following conjuration:—

"Three white ladies [*Urmen*, fairies] go over the field; they will do us good. White ladies, pray, help us to find the witch. As these eggs break, so shall the witch's head break; as these eggs break, so shall the witch's breast break; as these eggs break, so shall the witch's belly break; as these eggs break, so shall the witch's *bul* break; and when the eggs dry up the witch's life shall dry up. Help us, white ladies, ye mothers of good."<sup>2</sup>

The white witch now tries to crush one egg after the other between the thumb and the index finger of her left hand, whilst she enumerates the names of all the women who she thinks may be witches. The name at whose mention an egg is broken is that of the witch in question. The victim must now secretly procure hairs, nail-clippings, fragments of clothing, and other leavings, and throw them into a fire which he has lighted before sunrise at a cross-road. He must now leap nine times over the fire backwards and forwards, constantly calling the name of the accused witch; then he must spit into the fire, and *múttira* on its flames. By means of this powerful counter-charm the Gypsies of Southern Hungary, Servia, and Bosnia believe one can baffle the evil influence of the witches.

In spite of their magic art and their sexual intercourse with demons the witches are subject to sickness. To preserve their health they must with every increase of the moon suck the blood of such men as were born at the increase of the moon. Such men by the Gypsies of Hungary and the Balkan peninsula are called "water-casks" (*pañikotordimako*), and such men at the increase of the moon can guard themselves from a nightly visit of the witches only by encircling their sleeping-place with a string dipped in water dripping wet. The belief prevails among the Russian, Polish, and North Hungarian Gypsies that from a great distance the witches fling a ball of thread—one end of which they keep in their mouth—on the sleeper, and in this way suck his blood, the thread serving them like a drinking tube. Such people fall into a kind of lycanthropy. They are

<sup>1</sup> *Covałyi*—i.e., "a good lady" who is familiar with magic herbs and the healing art.

<sup>2</sup> "Trin parne romña jianen upre mal, amenge laees kamen the kerel! Parne romñiya amenge sastyaren hoy holypa amen arakas! Sár ada yandra pharadyon, shero holyipakri the pharadyol; sár ada yandra pharadyon, euei holyipakri pharadyol; sár ada yandra pharadyon, pér holyipakri pharadyol; sár ada yandra pharadyon, bul holyipakri pharadyol; te kana yandra shutyon, jipen holyipakri the shutyol. Amenge Sabtyuren, oh parne romñiya, daya laeeskro!"



characterised by a pale, sunken countenance, hollow, mournful eyes, swollen lips, and flabby, listless arms; a burning thirst troubles them, and in time they lose the power of speech, and give utterance only to bestial sounds. Most of them imitate the crowing of a cock, but others again bark and howl like dogs and wolves. At night they often change themselves into wolves, and do great harm. Transformed into dogs, they must accompany the witches on their nightly forays. Any one who at night meets a dog that does not bark at him must spit thrice, and keep his left foot lifted from the ground until the dog is out of sight. The tent-Gypsies cut the tail off a dog that comes into their possession, so that he may not turn back into a man, in case he has been one, and had been changed by a witch into a dog. Transformed into a wolf, the victim of such transformation commands a pack of wolves; he becomes then a "wolf-king," whom his subjects supply with the finest of meat. We thus have here a species of Werewolf—a superstition extended the whole world over, and a common inheritance of most races. Such men transformed into wolves—who, as already said, assume that shape only at night—are called in Romani *ruvanush*, from *ruv*, "wolf," and *manush*, "man," i.e. "wolf-man." Recovering their human shape by day, they then eat nothing, or at most have cravings for raw flesh and blood.

"Some ten years ago, in Tóréz, North Hungary, there lived a poor Gypsy musician, who could scarce earn his daily bread. Often he would fiddle the whole night through to the peasant lads, just to be able to carry home to his wife a few morsels of bread. It struck him once that for some days his wife had been eating nothing, and he suspected perhaps she had formed an intrigue, and so got better victuals than he brought home to her. He resolved to watch her. One day he returned unexpectedly from the village alehouse before midnight. As he opened the door of his hut a great wolf sprang towards him, and hid itself in the nearest bushes. The musician looked for his wife—found her nowhere. He fancied now the wolf had eaten her, and lay down inconsolable. Then in the grey of morning the door of the hut opened, and a wolf slipped in, carrying a mangled sheep in its mouth. Thrice the wolf turned in a circle, and straightway changed into the Gypsy's wife, who cried out joyfully, 'Look here, dear husband, what a fat sheep we have! I will soon cook us a roast.' The Gypsy spoke never a word, for he trembled in his wife's presence. So he ate of the roast-meat, and went his way. From this day forth Kropan (that was the fiddler's name) lived free

from care. His wife every night turned into a wolf, and brought home five to ten strangled sheep, calves, cows, and pigs. Kropan sold the meat in the nearest town, without the villagers knowing anything about it, and in time grew so rich that he built himself a fine inn, where every one could get the finest meat dirt-cheap. People streamed to the hostel from the whole neighbourhood round, and the Gypsy speedily grew mighty rich. Then news arrived from distant villages that sheep and cattle were no longer to be met with; a great wolf, that there was no doing anything with, had carried everything off. Soon, too, in the neighbouring villages, one heard the same complaint, and at last, in Kropan's own village, the wolf was at work. So it came to pass that the parson's pet lamb went amissing, and its skin was discovered in the Gypsy's inn. The parson came into the house, and sprinkled the dwelling, Kropan, and his wife with holy water. As though one had deluged her with boiling oil, the woman roared and vanished, never again to be seen. She was a witch, who every night changed herself into a *ruvanush*. The peasants were filled with rage, and killed the Gypsy musician. Two of his slayers are living at this very day in Tóréusz. They were imprisoned for six years in the jail at Ilova." So, almost word for word, a Rosenau Gypsy musician named Flóris told me this were-wolf story. The killing of the fiddler is a positive fact.

If a witch has committed any sort of a *faux pas*, she is sentenced by her sister witches to be changed into a red cock and serve them for so many days, weeks, months, or even years, according to the extent of her offence. One should by no means keep red cocks. If a hen crows like a cock, one ought to kill it and fling its body into a stream, for this hen has been trodden by a red cock, which is really a witch. Roumanian and South Hungarian Gypsies set foot in no yard where they see a red cock; they think, there dwells a witch, whose servant this red cock is. In numberless witch-legends this cock plays a part. One such, here rendered almost word for word from the dialect of the Transylvanian tent-Gypsies, runs as follows:—

"There was once a young Gypsy called Petru (Peter). He was a diligent, saving chap, who worked all day long in the village, and of an evening would never allow himself the least drop of brandy. But why he saved up so was because he wanted to marry the step-daughter of an old woman who lived at the end of the village. His Gypsy kindred warned him, and said, 'Marry a maiden of your own race, and have nothing to do with the village breed. You're a Gypsy, and ought to take a Gypsy woman to wife.' Petru paid no

attention to their words, but every evening went to the old wife's hut, and when she slept he chatted with the maid. The old wife knew right well that her step-daughter was in love with Petru, but she pretended to see and hear nothing, and left the girl free to follow her own fancy. Then autumn came round, and, as winter drew near, the Gypsy band wandered far away into another country, their winter quarters. Petru stayed behind in the village, and wanted first to marry the maiden, and then go straight off with her to his tribe. So he went to the step-mother of his beloved, and besought her to give him her daughter to wife. Then there was a fine to-do. 'What are you thinking of?' said the old wife, 'I'm to give my daughter to a Gypsy, for you to carry her off to your tribe, and leave me here all alone in my hut. Go back to your tribe, and marry a Gypsy. A white girl does not match with a blackamoor.' Poor Petru quitted the hut. When it was evening, he returned and told his sweetheart what her step-mother had said to him. Then the young couple resolved to fly. Petru wished to convey his sweetheart secretly to his tribe, and then to marry her. But the old wife was a right evil witch, who was versed in all manner of arts. She had a red cock that could talk like a man, and told the old woman all that she wanted to know. Scarce was the maiden out of the village with Petru, when the red cock cried thrice :

'Rukuriku,  
Our lassie is up and away with Petru ;  
They are now at the town-end side by side,  
And the lassie soon will be his bride.'

"When the old wife heard this, up she jumped from her bed, and said: 'Ay, ay, I'll give them what for.' Hereupon from a press she drew out her magic yarn, and spoke :

'Roll, roll, my magic ball,  
Roll, roll, as fast as you can ;  
Catch them up, and into the nearest brook  
Tumble her from her Gypsy man.'

"And the magic yarn rolled out of the hut, out of the village, out into the open country, and just as Petru and his sweetheart were crossing a bridge, which spanned a deep river, and the maid spat into the water over the side of the bridge<sup>1</sup>—there was the magic yarn, and it rolled right under her feet, and she tumbled down into the cold water. Despairingly Petru looked down into the river, but he saw

<sup>1</sup> A custom of the Transylvanian Tent-Gypsies to preserve themselves from the water-spirits.

no trace of his sweetheart. He ran back into the village, and into the old wife's hut, whom he told, weeping, how her daughter had fallen into the river. The old wife answered: 'Yes, she is now the water-lily which you will see under the bridge. If you want to be with her, jump after her.' Thereupon she chased Petru out of the hut. Next morning Petru saw a beautiful water-lily under the bridge. No one could pluck it, for if anything came near it, it at once disappeared beneath the water, and did not reappear till all around was quiet. The time passed slowly with poor Petru. For days he sat on the bridge, and looked down into the water, where the beautiful water-lily grew. Once he sat there late into the night and wept. Then all of a sudden he heard the sound of singing, and, as from the bridge he looked down into the water, he saw three Nivashi-daughters (water-fairies) dancing on the water. Long he gazed at their dance, and, when they rested, he heard one of them say to her sisters, 'If this poor lad would fling us apples and eggs into the water, then we might change the water-lily into his beloved.' Petru heard these words, and next night there he was on the bridge with a long basket full of apples and eggs, and, when the Nivashi-daughters came, he shook the basket into the water. How joyful were the Nivashi-daughters to pick all those apples and eggs from the water. When they had eaten them, they came to the water-lily and kissed it. Then Petru's beloved sprang out of the water, and was borne by the Nivashi-daughters to the bridge. Petru now journeyed with his beloved to a town, and there lived as a great lord in joy and prosperity with his lovely bride, for the Nivashi-daughters had made rich presents to both, and given them much gold and silver, but the old witch they enticed into the river, and drowned her."

If the spirit, the life (*jipen*), of the witch transforms itself into a worm (*kirmo*) or a snake (*sap*), in this form it eats the heart of the man into whose body it creeps. Every night it sucks "one single drop from his heart" (*raeiye eueipel yek pityi andre vodyi*). The man pines away, and before the moon waxes nine times he must creep through the trunk of a tree cleft in twain, and deposit in the cleft the hearts of a black hen and a black dog. Next the trunk must be forthwith burnt, and the ashes strewn in the nearest river; then the heart which the witch has eaten grows again, and her victim is on the fair way to recovery. For years such a man may pine away without knowing the cause of his evil. Pure maidens and youths are especially subject to this danger; so it has come to be a proverb with the Servian Gypsies: "Marry early and forget the witch" (*Biya tu siges, te bistera holyipa*).

This belief in heart-eating witches was probably borrowed by the Gypsies from the Southern Slavs. *Vodyi* means "heart," and *godyi*, "intelligence." *Vodyi te godyi man çalyas*, "You have eaten my heart and intelligence," so it runs in a Gypsy folk-song. He whose heart is eaten by the witch loses also his intelligence, and can only be restored by many offerings. Such an one must give the hearts of a black hen, a quail, and a hare to a black dog to eat, and then bury the dog alive. Then, on the third day the sick man must come to the spot where he has buried the dog, and if he still hears it howling he may never hope to recover.

Down to our own day, with very many races, human sacrifices were and still are offered as atonement to the incensed but appeasable deities. The bleeding and still warm heart was pre-eminently an offering to the deity, whilst those who offered it might partake of the rest of the body. Nine days might the Gypsy taste no other food than the flesh of the black hen, of the quail, and of the hare whose hearts he had just given to the black dog to eat. If, on the third day, he no longer hears the dog which he has buried alive howling—*i.e.* if, in all probability, the dog is dead—then the sick man must kindle a fire on the grave, and burn in it the bones of the black hen, the quail, and the hare.

From this we see that the witchcraft superstitions of the Gypsies, so far as we hitherto know them, offer few new features that we do not meet with among other races; but, at the same time, they form an interesting contribution to the universal science of comparative folk-lore.

HEINRICH VON WLISLOCKI.

## VII.—ITALIAN "ZINGARESCHE."

THE following is a reproduction of the title-page of a tract which may be picked up on any of the book-stalls of Italy, and which tells (as stated on the title-page) "how the Blessed Virgin with her Child Jesus and Saint Joseph fled into Egypt, and how they found food and lodging." Without claiming any real importance for this tract, I think a sketch of it will interest our readers, as it appears to be one of those dramas or plays, apparently of mediæval origin, in which Gypsies are associated with the leading incidents in the life of Christ.<sup>1</sup>

<sup>1</sup> Compare the identification of the Three Magi with three Gypsy Kings, Jasper, Melchior, and Balthazar, who foretell the fortune of the Child Jesus (*Gyp. Lore Soc. Jour.* vol. i. p. 142), and the tradition that connects a Gypsy with the nails of the Cross.

# LA ZINGARELLA

## INDOVINA

Dalla quale si può conoscere quando la Beatissima Vergine, con Gesù Bambino e San Giuseppe, se ne fuggirono in Egitto, e come incontrarono da essa alloggio e vitto.



The dialogue (for the Madonna and the Gypsy Woman are the sole speakers) begins thus:—

*Zingarella.*

Dio ti salvi bella Signora,  
E ti dia buona ventura?  
Ben venuto vecchiarello,  
Con quel caro bambinello;

*Madonna.*

Ben trovata sorella mia  
La sua grazia Iddio ti dia;  
Ti perdona li peccate,  
L'infinita sua bontate.

*Gypsy Woman.*

God save thee, beautiful lady,  
And give thee good fortune;  
All hail to thee, good old man,  
With that dear little child!

*The Virgin.*

Well met, sister mine,  
God give thee his grace;  
May he pardon thy sins  
In his infinite goodness.

*Zingarella.*

Siete stanchi li meschini  
 Credo, o poveri pellegrini ;  
 Da alloggiare voi cercate  
 Voi, Signora, scavalcate.

*Madonna.*

Voi siete, o Sorella mia,  
 Tutta piena di cortesia ;  
 Dio ti renda la carità  
 Per la somma sua bontà !

*Zingarella.*

Sono una donna Zingarella  
 Bench' io sia già poverella ;  
 Pure io t' offro casa mia  
 Benchè degna di te non sia.

*Madonna.*

Sia Iddio sempre ognor lodato,  
 E da tutti ringraziato !  
 Mia sorella, il tuo amore  
 Mi consola questo cuore !

*Zingarella.*

Or scavalca mia Signora  
 Che il tuo affetto m' innamora ;  
 Io di te prenderò cura.  
 E terrò la tua creatura.

*Madonna.*

Noi veniam da Nazzaretto,  
 Siamo senza alcun ricetta ;  
 Siam qui giunti in compagnia  
 Stanchi e lassi dalla via ! . . .

*Zingarella.*

Io ci ho quà una stalicella  
 Buona per la Somarella ;  
 Paglia e fieno ora vi metto  
 V' è per tutti lo ricetta.

*Gypsy Woman.*

You are wearied, it seemeth me,  
 O poor wanderers ;  
 You seek a lodging ;  
 I pray you alight, my lady.

*The Virgin.*

You are, O my sister,  
 All filled with courtesy ;  
 God reward your charity  
 By his great goodness.

*Gypsy Woman.*

I am a young Gypsy girl,  
 And although I have long been poor,  
 Yet I offer thee my home  
 Though it is not worthy of thee.

*The Virgin.*

The Lord be ever praised,  
 And by all thanked !  
 My sister, thy love  
 Comforts my heart !

*Gypsy Woman.*

Now dismount, my lady ;  
 How thy affection fills my heart ;  
 Of thee, dear one, I shall take care,  
 And will guard thy offspring too.

*The Virgin.*

We come from Nazareth,  
 And are without any shelter.  
 We are come here together  
 Tired and vexed by the journey.

*Gypsy Woman.*

I have here a little stable,  
 Good for the young she-ass ;  
 I will now place therein straw and hay :  
 Behold a shelter for ye all !

The Gypsy, after bidding Saint Joseph (whom she again addresses as "thou good old man"<sup>1</sup>) to be seated, then goes on to foretell the future of the Virgin and Child: "Giacchè noi, Zingare care, possiam tutto indovinare" ("For we dear Gypsies can all divine the future.") This and the rest (the greater portion) of the tract is simply a rehearsal of the sacred history, and is obviously the exhortation of the mediæval monk who may be presumed to have shaped this little

<sup>1</sup> Compare the similar expression in the Christmas Carol (*Gyp. Lore Soc. Jour.* vol. i. p. 137).

“miracle-play.” The only real interest which it possesses for our readers is due to its association of a Gypsy fortune-teller with the Author of the Christian religion; as in the similar cases referred to.

In this connection, although it is quite devoid of the religious or mediæval element, I may also cite a ballad which I heard sung at a fair near Padua about thirty years ago. I have preserved the broad-sheet which I purchased at the time, and which—since I cannot now procure another copy—has apparently become rare. It is entitled “*I Calderaj*,” and the rude woodcut at the head represents two black-faced men, dressed in ordinary attire (jacket, waistcoat, and trousers, with felt hats), walking along the street, and carrying sauce-pans and other kitchen utensils in their hands and across the left shoulder. They are represented with their mouths open, apparently in the act of uttering their cry of “Tinkers!” (*I Calderar!*). The words are as follows:—

Noi siam Zingari calderaj  
Che veniamo da Cafienza,  
E le vostre gran caldare  
Accomodiam con preferenza;  
Due botte noi ci diamo  
Le caldare accomodiamo,  
E per quelle che non sentono  
Ci conviene a noi gridar:  
I Calderar.

Noi teniamo un martellino,  
Lungo un palmo avvantaggiato,  
E d' acciaio sopraffino  
Gran caldare ha già sfondato.  
Due botte che ci diamo, ec.

A voi giovine zittelle  
Accomodiam di buona voglia  
Vi saldiamo le padelle  
Senza pena e senza doglia.  
Due botte che ci diamo, ec.

Per le belle noi teniamo  
Uno stagno sopraffino  
Le saldiamo le padelle  
Senza spendere un quattrino.  
Due botte che ci diamo, ec.

Se son brutte noi le diamo  
Due colpi in fretta in fretta,  
Ed in breve le saldiamo  
La fissura larga o stretta.  
Due botte che ci diamo, ec.

A voi donne maritate  
Che le avete a tutte l' ore  
Le padelle sconquassate,  
Vi abbisogna un saldatore.  
Due botte che vi diamo, ec.

Per voi vedove arrabiate  
Tropo ardente è il vostro fuoco;  
Per il vostro gran caldaro  
Il nostro stagno è troppo poco.  
Due botte che ci diamo, ec.

Per voi vecchie brontolone  
Non badiamo al vostro lagno,  
Per il vostro calderone  
Noi mettiam fatica e stagno.  
Due botte noi ci diamo  
Le caldare accomodiamo,  
E per quelle che non sentono  
Ci convien a noi gridar:  
I Calderar.<sup>1</sup>

J. PINCHERLE.

The latest publications of the *Rassegna di Letteratura Popolare e Dialettale*, from which we hope to give fuller extracts in our next

<sup>1</sup> The old Scotch ballad of “Clout the Caldron” (where the speaker is also a tinker) has the same *équivoque* running through it.—[ED.]



number, are devoted to this subject of the Italian *zingaresche*, and are full of instruction. At present we content ourselves with quoting a passage in which a Gypsy woman, after telling of her various journeyings throughout the East, displays before her audience the charms she has collected during her wanderings, and explains their use. The miscellaneous and sometimes repulsive nature of these recalls vividly the charm-song of the witches in *Macbeth*. The Gypsy woman speaks:—

Great trial have I made with this bit of coal ;  
 It was a fire-brand from the elder tree :  
 Then here have I a loathsome dragon's head,  
 An eye, a bone, a wild buffalo's nail  
 With which becomingly I dress the hair.

Here have I the hide of a speckled bitch ;  
 A tooth is here of the wildest boar ;  
 For healing philtres 'tis most divine.

I have two wings, the finest and most perfect  
 Of swart sea-raven, and his very heart ;  
 To heal love-sickness 'tis the best of all.

I have the hand of a serpent-charmer,  
 The head of a whale, and her belly's fat,  
 With which at dawn I concoct great things.

Here is the egg of the whitest fowl  
 Laid in the presence of many folk ;  
 Be it used, 'tis marvellous medicine.

Here is the egg and claw of a slothful crab,  
 The blood of an old beldame, a Moorish bawd,  
 Which worked wonders in Catalogna city.

Here see the feet of the peacock male,  
 A bone is here from the unicorn,  
 These, of despairing lovers, heal the passion.

An herb have I which I gathered at dawn,  
 With also a root, which is mandrake hight ;  
 To a few it was cause of honour great ; to others  
 much disgrace and scorn.

Of the God of Love I bend the bow and arrows,  
 Which bring delight to his votaries  
 And loosen the bonds by which they are constrained.

And here have I a powder which no coin  
 Can ever buy ; if given in a draught of wine  
 'Twill cause us to forget our beloved's sway.

Of ash-tree I hold a piece of bough,  
 With the quaint saying : "Do thou love well all things  
 That bravely stand the test of comparison."

And now, my hearers dear, will I depart.  
 If I have erred, do ye as ye may,  
 And if somewhat of ill of me ye'll say,  
 Judge first your faults, and then judge ye my way.

## VIII.—A VOCABULARY OF THE SLOVAK-GYPSY DIALECT.

By R. VON SOWA.

(Continued).

- Sásto* (Bhm. *sasto*), sound, healthy.
- Sastruno*, S., adj (Gr. *shasturno* ; Hng. *trastuno*, *srastruno*, *sastrúno* ; Bhm. *sastrúno*, *strastúno*), of iron.
- Sastruno* was given for "candlestick."
- Sast'urav* (*avri*), M., vb. tr. (Gr. *sast'arava* ; Hng., Bhm. *sast'árav*), to heal, to cure.
- Sast'ovar*, M. W., vb. itr. (Gr. *sast'ovava*, Hng. *sast'ovar*, Bhm. not noted), to recover.
- Sashingrav*, M. W., vb. tr. (cf. Mikl., M. W. x. 485 ; (Gr. Hng., Bhm. wanting) ; cf. *chingerav*, to dilacerate.
- Savo*. See *Havo*.
- Savoro*. See *Havoro*.
- Sedria*, S., s. f. Only in : *Pale lestar phukle o raya, savori sedria*, etc. (*O drakos*). I cannot explain this word.
- Shrk'nisal'ovar*, M. W., vb. itr. (Slov. *shrknut'* sa, Mikl.), to be ruined, to fall down.
- Schit'inau man*, S., vb. refl. (Slov. *schytil'* sa), to get up. *Mind'ar pes o rashai schit'ind'as and-e bári l'indra*—Immediately the parson got up from the deep sleep.
- Schodi*, S., s. pl. (Slov. *schody*), stairs.
- Sig*, M. W., K. ; *sik*, S., adv., comparative, *sigeder*, S. (Gr. *sigo*, *singo*, adj. adv. ; Hng. *sik*, *sig* ; Bhm. *sik*, comparative *sikeder*), quickly ; *nasik*, soon, S.
- Sikar*, S. ; *sikar*, K., vb. tr. (Gr. *sikara*, Hng. *sikav*, Bhm. wanting), to show.
- Sikarav*, S. ; *sikavav*, M. W., K., vb. tr. (Gr. *sikarava* ; Hng., Bhm. *sikarav*), to show, M. W., S. ; to teach, M. W.
- Sikl'árau*, S. ; *siklarav*, M. W., vb. tr. (Gr. wanting ; Hng. *sikl'arav*, *sikyjarav* ; Bhm. *sikl'árav*), to teach.
- sikl'árau mange*, to learn. *Sikl'árava mange shukáres avri*—I shall learn well to the end.
- Sikl'ovau*, S., vb. itr. (Gr. *sikl'ovava*, Hng. *sikyovar*, Bhm. *sikl'óvar*), to learn. *Sikl'ovau avri*—To learn to the end. *Sikl'ovau man*, to learn.
- Tsuzá manusha auka xárdes pes sikl'on Románes*—Strangers very seldom learn the Gypsy language.
- Silavis*, S., s. f. (Gr. *ksilavi*, *silavi* ; Hng. *silavi*, *sulavi* ; Bhm. *silabis*), nippers.
- Siparúti*, M. W., s. f. (Slov. *sypárúti*), corn-loft, granary.
- Sipinav*, S., vb. tr. (Slov. *sypat'*), to strew, to pour.
- Sipisal'ovar*, M. W., vb. itr. (from Slov. *sypat'*), to be poured.
- Sirota*, M. W., s. f. (Slov. *sirota*), orphan.
- Sivav*, S. ; *shívar*, *shivar*, \*K., vb. tr. pf. *sid'om* (Gr. *sivava* ; Hng., Bhm. *sivar*), to sew.
- Skala*, M. W., s. f. (Slov. *skála*), rock.
- Skamin*, M. W., S., s. m. (Gr. *skamni*, chair ; Hng., Bhm.=Sl.), table.
- Sklenno*, S., adj. (Slov. *sklený*), glassy, vitreous.
- Sklepá*, S., s. m. (Slov. *sklep*, m.), cellar.
- Skusinav*, S., vb. tr. (Slov. *skusit'*), to try.
- Sláva*, S., s. f. (Slov. *sláva*, glory), the glory of Paradise. *Tumen and'om and-e sláva*—I brought you into Paradise.
- Slíxat'*, M., vb. tr. (Slov. *slýchat'*), to hear. Only in *So slýchat'*—Quid auditur ? (prop. what is to be heard ?).
- Sloboduino*, a., M. W., s. ? m. (cf. Slov. *sloboduý*, free), deliverer (?). *Peskre sloboduíncha les nazívinenas*—Their deliverer called them to him, Mikl. M. W. XII. 98.
- Sluhos*, S., *sluhas* ? M. W. (cf. dat. pl. *sluhange*), s. m. (Slov. *sluha*), servant.
- Sluzhba*, M. W., S., s. f. (Slov. *sluzba*), service.
- Sluzhinav*, S., vb. itr. (Slov. *služit'*), to serve.
- Sluzhobno*, M. W., adj. (Slov. *služobný*), servant. *Sluzhobnirákli*, maid-servant, M. W.

*Smelo*, M. W., adj. (Slov. *smelý*), bold, daring.

*Smrkano*, M. W., adj. (from Slov. *smrkat*), only in *smrkano tabakos*, snuff; M. W.

*Smrt'a, smert'a*, S., s. f. (Slov. *smrt'*), death.

*Smútkos*, S., s. m. (Slov. *smutok*), mourning, grief.

*Smutno*, S., s. m. (Slov. *smutný*), sad, afflicted. *Smutuones*, M. W., adv. *id.*

*So*, S., pref. (not noted in other dialects).

It forms collectives such as *so-dujéu*, *so-dui*, both, the two together. *Amen jaha tuha sodujéu*—We shall both go with thee. *Len pále xudine, sodni oda moxtóre*—Afterwards they caught (them) both chests.

*So*, M., K.; *sho*, \*K., pron. int. rel. partcl. ? obl. *sos* (Gr., Hng., Bhm. *so*).

1. What? *So tut adai khandelas*?—What might here smell? cf. *hoske*.

2. What, which, who. *So* is usually joined with a demonstrative pronoun, which is declined, whilst *so* remains unchanged. *Verde havore, so te keden pr-oda verde*—All the carriages, on which they shall carry. But also: *So has anda világos, and'a kraína savoren vichind'as ran*—All the gentlemen, who were in the world, in the country, he invited. *Jánes tu so? yav adarde yekhe choneste*—Dost thou know what (is to be done)? Come hither after a month! (Slavism). *So za* (Slov. *čo za*), what (*was für ein*)? *So sal tu za manush*?—What man art thou? M. W.

3. In: *Mosi te kheles!* *So tut o beng xudelas!* -*so* seems to mean the same as the Latin *utinam*: Thou must dance. The devil may take thee! 4. In: *Har so naifeder chiriklo*. It may be compared with the Latin *quam* (*quam optimus*), S.<sup>1</sup>

*Sobota*, S., s. f. (Slov. *Sobota*), Saturday.

*Soiben*, M. W., s. m. (Gr., Hng. not noted; Bhm. *sořiben*), sleep, slumber.

*Solgabirovos*, K., S., s. m., nom. pl. *solgabirova* (Mag. *szolgabíró*), judge. (*Stuhlrichter*), S., domestic, Kal.

*Solgárinau*, S., vb. tr. (Mag. *szolgálni*), to serve.

*Som*, \*M., K., S., vb. subst. pres.; 2. *sal*;

3. *hi, chi*: pl. 1. *sam*; 2. *san*; 3. *hi, chi, san*: impf. sg. 1. *somas*; 2. *salas*; 3. *chas, has*; pl. 1. *samas*; 2. *sanas*; 3. *has, chas, sanas*: perf. wanting, S.; but sg. 1. *shlom*; 3. *shla*, \*K.; *slana*, \*M.; pl. s. *sha*, \*K.; pl. sg. pl. wanting, S.; but sg. 2. *shlulas*, \*K., fut. the vb. *arau* is substituted; imperat. the vb. *arau* or *achau* is substituted (Gr. *isom*, impf. *isomas*, pf. *isinom*, plp. *isinomas*; Hng. *som*, impf. *somahi*, pf. *sihom*, plp. *sihomahi*; Bhm. *som*, imp. *somas*, the other tenses wanting, as in Sl., S.), 1. to be. With the acc. case it expresses, to have. *Hi man xárde chávore*—I have little children. The negative of this vb. is, pres. sg. 1. *na som*; 2. *na sal*; 3. *nane*, K., S.; *náne*, M.; pl. 1. *na sam*; 2. *na san*; 3. *nane, náne*; impf. *na somas*, etc. *Nane—ale*, K., not only—but. In the beginning of the story, M. B. l. a. l. the negative is used in a way not known to my Gypsies, viz. *Has peske, na has peske yek ray*, etc.—Erat sibi, non erat sibi quidam dominus; cf. Hng. *MI*, 1, *Kai sa, kai náne, yekh choro rom*, 151, cf. *ib.* 158, 179, 185. This usage is also strange to Gr. and Rm.

*Soske*. See *Hoske*.

*Sora*, S., s. f. (Slov. *sora*), owl.

*Sorau*, S., *sorar*, K., \*K., vb. itr. pt. pf. *súto*, S.; *suto*, K. (Gr. *sovava*, pt. pf. *sotto, sutto*; Hng., Bhm. *sorar*, pt. pf.; Hng. *súto*; Bhm. *suto*), to sleep. *Amenge chulo soras*—Let us sleep a little. *Sut'as tele*—He continued to sleep, K.

*Sovlaxárau*, S., *sólaxarav*, to swear; *sorlozarav*, to marry, M. W., vb. itr. (Gr. cf. *sorelxava*, to swear; Hng. *sohayerav*, to marry; Bhm. *sovľaxárav*). 1. To swear, to promise: *Sovľaxar mange hoi tu shoha buter na jaha and-oda bakre*—Swear to me that thou never wilt come again to (eat) the sheep. 2. To espouse: *Amen sovľaxáraha he keraha biyau*—We shall espouse (with one another) and make nuptials (marry).

*Sornakái*, M. W., S., s. m. (Gr. *sov-nakái*, *somnakái*; Hng. *somnakái*

<sup>1</sup> If I am right, there is the same use in vulgar Slov.

- somúakai, sovnakai*; Bhm. *somnakai*), gold. Pl. *sovnakaya*, treasure. *Pále peske kedínú'as o sovnakaya*, so has *odoi*—Then he took the treasures which were there.
- Sovnakuno*, S., *sovnakulo*, M. W., adj. (Gr. *sovnakuno*, Hng. *somúakúno*. Bhm. *somnakúno*), golden. See *Devel*.
- Spomózhinau*, M. W., vb. itr. (Slov. *spomóct'*), to help.
- Správa* S., s. m. (Slov. *správa*, administration), authority.
- Stad'i, shtad'ik*, S., *stad'ik*, M. W., s. m. (Gr. *sadik*, fez; Hng. *stadin*, *stadik*; Bhm. *stád'i*), hat.
- Staínel pes*, S., vb. imp. (Slov. *stát'sa*), to happen, to be done.
- Statkos*, S., s. m. (Slov. *statok*), fortune, means, property.
- Stena*, M. W., s. m. (Slov. *stena*), wall.
- Stoínau*, S., vb. itr. (Slov. *stonat'*), to sigh, to groan.
- Strahadau*, S., vb. tr. pt. pf. *strahadino* (Slavon. *strah + dau*), to guard.
- Strana*, M. W., s. f. (Slov. *strana*), side.
- Stras*. See *Saster*.
- Strat'inau*, S., vb. tr. (Slov. ? Tschk. *stratiti*), to lose.
- Streda*, S., s. f. (Slov. *Sreda*, Tch. *Streda*), Wednesday.
- Stredno*, M. W., adj. (Slov. *stredný*, Tch. *strední*), middle.
- Stret'ninau*, S., vb. tr. (Slov. *stretnúť*), to meet.
- Súdinau*, S., vb. tr. (Slov. *súdit'*), to judge, to condemn.
- Súdos*, S., s. m. (Slov. *súd*), court of justice.
- Súno*, M. W., s. m. [M. W.] (Gr. *sunno*; Hng. *suno*; Bhm. *tuke hi suno*, it seems thee), dream. *Lake has súno*—She dreamt.
- Susedos*, S., s. m. (Slov. *súsed*), neighbour.
- Suto*. See *Sovan*.
- Sun*, S., s. f. (Gr. *suo*, *suf*; Hng., Bhm. *sv*), needle.
- Svalom*, S., adv. (Slov. *svalom*, instr. of *sval*, sudden fall), in a hurry.
- Svetl'itsa*, S., s. f. (Slov. *svetlica*), chamber, room.
- Svetos*, M. W., S.; *svito*, \*M., s. m. (Slavon. *světu*, Mikl. M. W. VIII. 69), world. *Te na mále chi pr-o svetos*—If they are not dead, they are living (lit. on the world). *Aver svito*—The other world, \*M.
- Sviri*, S., s. m. (Gr. *sivri*, f.; Hng. *sfiri*, *sfiri*, f.; Bhm. *sviri*, m.), hammer.
- Svirori*, M. W., s. m. (dim. of *sviri*), hammer.
- Svitinar*, M. W., vb. itr. (Slov. *svietit'*), to shine.
- Svit'isal'ovar man*, M. W., vb. refl. (Slov. *svietit'*), to glitter. *Pes svit'isal'ol le rupchu*—It glitters like silver, M. W.
- Svyechka*, S., s. f. (Slov. *sviečka*), light, candle.

## Sh.

- Sh*, \*M., conj. (Mag. *és*; Hng. *ésh*), and.
- Shai*, K., S., vb. infl. negative *nashchi*, *nashchik*, *nash't'i*, S., *nashtik*, M., M. W. (Gr. wanting; Hng., Bhm. *shai*; neg. Hng. *nashtik*, *nashtik*; Bhm. *nash't'i*), to be able, to be possible. The construction is the same as with *musi*, (q. v.) *Atsi shai khelel the shai xal the shai piyel*—So much he can (may) dance and eat and drink. *Me ada tarishúa nashtik birinau*—Ego hanc peram non possum ferre. *Nashchik ani la phuratar hazdelas*—He would not even be able to lift (it) from the soil.
- Shel*, M. W., s. m. (Gr. *shelo*, *sholo*; Hng., Bhm. *shélo*), cord, rope.
- Shel*, M. W., K., S., num. card. (Gr. *shel*, *shil*, *shevel*; Hng., Bhm.=Sl.), hundred.
- shelve rup* (Hng. *shelrúp*), silver florin (= 100 kreuzers), S.; *dushel*, two hundred, M. W., etc.; *shelvar*, a hundred times.
- Sheleskri*, S., s. f. (adj. from *shel*), florin (= 100 kreuzers).
- Shelto*, K., S., num. ord. (Gr. not noted; Hng., Bhm.=Sl.), hundredth.
- Shér*, S., s. m. (Gr. *sör*), beer.<sup>1</sup>
- Sheral'i*, S., s. f. (cf. Gr. *sheralo*, adj.

<sup>1</sup> The word *lovina*, used for the same in Hng. Bhm. Pol. Russ. Engl.-G. dialects, is not known to the Sl. Gypsies.

- Grm. *chérli*, cap, bonnet ; Hng., Bhm. wanting), cap, bonnet.
- Shéro*, S., s. m. (Gr. *shero*, *sero* ; Hng. *shero* ; Bhm.=Sl.), head.
- Sheróro*, M. W., K, S., s. m. (dim. of *shéro*), head.
- Shevar*, \*K., vb. itr., to come.
- Shibíhítsa*, M., s. f. (Slov. *šibenica*), gibbet.
- Shil*, \*M., M. W., s. m., M. W., \*M., adj., S. (Gr., Hng., Bhm.=Sl.), coldness, M. W. ; cold, frigid, S.
- Shila*, K., s. f. (Gr.=Sl. ; Hng., Bhm. wanting), fever.
- Shilúlo*, M. W., K., adj. (Gr. *shilulo* ; Hng., Bhm.=Sl.), cold, frigid.
- Shilúlin*, M. W., s. f. (Gr. *shilali* has another meaning ; Hng. Bhm. *shilúli*), fever.
- Shiloro*, \*K., *shilóro*, K., s. m. (dim. of *shil*), coldness, fever.
- Shing*, M. W., s. m. (Gr., Hng., Bhm.=Sl.), horn.
- Shítitno*, \*K., dark, dusky, it grows dark.
- Shirav*. See *Sirav*.
- Shkola*, S., s. f. (Slov. *škola*), school.
- Shkrabinav man*, M. W., vb. refl. (Slov. *škrabat'*, to scratch), to climb.
- Shluhínav?* a., M., vb. tr. (cf. Slov. *sl'ahat'*, to whip), to strike. *Sar yekha ranikórahú shluhín'd'as oda bar*—Sicuti una virga percussit illum lapidem, M.
- Shnaidros*, S., s. m. (Germ. *Schneider*), tailor.
- Shogoris*, M. W., S., s. m. (Mag. *sógor* ; Bhm. *shogóris*), brother-in-law.
- Shoha*, S., adv. (Mag. *soha* ; Hng., Bhm.=Sl.), never.
- Shole*, \*K.? *Shole duyé-jénengero*—As much thine as mine?
- Shorro*, *shorróro*. See *Chórró*, *Chorróro*.
- Shoshoi*, S., s. m. (Gr., Hng. Bhm.=Sl. ; Gr. *sosoi* ; Hng. *shoshai*), hare.
- Shou*, S. ; *shó*, K., num. card. (Gr., Hng. *sho* ; Hng. *shof* ; Gr., Bhm. *shor*), six.
- shóvar*, K., six times.
- Shouto*, S. ; *shóto*, K., num. ord. (Gr. not noted, Hng. *shofto*, Bhm. *shorto*), sixth.
- Shtád'ik*. See *Stád'i*.
- Shtár*, S. ; *shtar*, K., num. card. (Gr. *shtar*, *ishtar*, *star* ; Hng. *shtar* ; Bhm. *shtár*), four.
- shtarval*, K., four times.
- Shtárto*, S., *shtar-to*, K., num. ord. (Gr. not noted, Hng. *shtar-to*, Bhm. *shtárto*), fourth.
- Shtik*. See *Shai*.
- Shtrankos*, S., s. m. (Slov. *štrank*, from Germ.), cord, rope.
- Shtudentos*, S., s. m. (Slov. *študent*, from Germ.), student.
- Sht'astlivo*, M. W., adj. (Slov. *šťastlivý*), happy.
- shtahstlivones*, M. W., adv. id.
- Shudro*, K., \*K., adj. (Gr., Hng.=Sl. ; Gr. *sidro* ; Bhm. not noted ; cf. the following), cold, frigid.
- Shudrovav*, M. W., vb. itr. (Gr. *sudriovava*, to catch a cold ; Hng.=Sl. ; Bhm. only the tr. *shudrúrav* is noted), to freeze, to shiver.
- Shukár*, M. W., S. ; *shukar*, K. \*K., adj. f. m. (Gr., Hng., Bhm.=Sl.), fine, beautiful.
- shukáres*, S., adv., well.
- Shunau*, M., S., vb. tr. (Gr. *shunava* ; Hng., Bhm. *shunav*), 1. to hear ; 2. to obey. *Te tu man na shuncha yon avna kóre oda chóra, yon tut pre sama kotera chingerna*—If thou wilt not obey me, the thieves will come home and rend thee in pieces.
- Shund'ovav*, M., vb. itr. (Gr. *shund'ovava*, Hng.=Sl., Bhm. not noted), to be heard.
- Shustros*, S., s. m. (Germ. *Schuster*), shoemaker.
- Shut'áran*, S. ; *shut'arav*, M. W., vb. tr. (Gr. *shukyavava*, Hng. *shut'árav*, Bhm. *shut'áran*), to dry.
- Shut'au*, S., vb. tr. (Gr., Hng., Bhm. wanting ; cf. the foregoing), to dry. *Ke rát'i mange tri romíni mek thóvel the shut'el dui udesi homolki*, etc.—At evening thy wife may place and dry (?) for me two whey-cheeses ; cf. in the other version of the same tale : *Anka phen tra romíake te shut'arelas tsiral he kerelas zorál'i hruda*.
- Shvagre*, S., s. m. voc. (Slov. *švagr*, from Germ.), brother-in-law. Used even in addressing a stranger : thus the dragon in the tale *O Trín Draki* calls the *Bruntsli'kos* (q. v.) *shvagre*. *Min'd'ar les parikerd'as* "O Devel tuha shvagre"—Immediately he greeted him, "God be with thee, brother-in-law!"

## T.

*Ta*, M. W.; *tha*, M. W., conj. prtcl. (Gr., Hng. *ta*, also, and; Bhm. wanting). 1. Introducing the speech of another (Gr. *ὅτι*)<sup>1</sup>: *O drakos phend'as ta, so tu potrebines?* The dragon said, "What dost thou want?" 2. And: *Mind'ar e rākles xudine he phandle and-e bāri diz, ta odoi he mūl'as*—Immediately they seized the boy and imprisoned him, and there he died. 3. Then; in this case: *The tuke deha yek yak avri the lel, ta deha tut te xal. Si tibi sines unum oculum foras sumi, tum dabimus tibi edere.* 4. Now, then! (Lat. *age!*): *Me ada tarishnā nashtik birinau, ta angoder andal mri tarishnā xaha. E'go hanc peram non possum ferre, et primum e mea pera edemus.*—I should translate: "Now then! let us eat," etc.

*Ta jan chavale mre. Age, ite fili mei!* This *ta* can even be added to the imperative of a verb, according to Mikl. M. W., VII. 7, *an-ta!* bring!

*Tabakos*, M. W., s. m. (Slov. *tabak*), tobacco; only in *smrkano tabakos*, snuff.

*Taisa*, S.; *taysa*, M. W., adv. (Gr. *tazyara*, to-morrow; Hng. *tchare*, yesterday; *taha*, to-morrow; Bhm. = Sl. to-morrow). 1. To-morrow, S.: *Pal taysaste*, The day after to-morrow, M. W. 2. Yesterday, S.: *Angal taisaskro*, The day before yesterday, S.

*Talan*, S.; *talam*, M. (Mag. *talán*; Hng. *talán*; Bhm. *talán*), perhaps.

*Tal'inau*, S., vb. tr. (cf. Ptt. II. 286; Hng. wanting; Bhm. *talínar*, Ješ. 72), to meet with.

vb. itr., *Naschi hīkai pr-o gau tal'inlas* Nowhere could we meet in with a village.

*Tal'inau man*, vb. refl., to be found.

*Nashchi pes talin'das lake rom*—No husband could be found for her.

*Tarishnā*, M., s. f. (?), pocket, pouch.

*Tasavav*, M. W., vb. tr. (Gr. *tasavava*; Hng., Bhm. = Sl.), to strangle, to suffocate.

*Tato*, K., adj. (Gr. *tatto*; Hng., Bhm. = Sl.), warm, hot.

*Tatoshis*, M. W., s. m. (Mag. *tátos*), a heathen priest.

*Tatiarav*, K., vb. tr. (Gr. *tatt'arava*; Mag. *ta'arav*; Bhm. *ta'arav*), to warm.

*Tat'ovav*, M. W., vb. tr. (Gr. *tatt'ovava*; Hng. = Sl., to warm one's-self; Bhm. not noted), to become warm.

*Távar*, S.; *thavar*, \*K., vb. tr., pt. pf.; *thado*, M. W. (Gr. *tavava*, pt. pf.; *tavdo*, to seethe, to cook; Hng. *thavar*; Bhm. *távar*), to cook, S., to fire (*allumer*), to cook, \*K.

*Te*, K., S.; *the*, M., M. W., conj. (Gr., Hng., Bhm. = Sl.; Gr. *ta*). 1. If: *The tuke deha yek yak avri the lel. Si tibi sines unum oculum foras sumi. Te na tut kamavas, ke tute n-avavas*—If I did not like thee, I would not come home with thee.

2. That (fin.): The vb. finite with *te* is substituted for the infinitive. If the inf. depends upon a flexible vb., the vb. with *te* is put in the 3 pers. sg. pres. (Bhm. = Sl., Hng. puts the 3 pers. pl. pres.: thus—*Te me odyá janáhi te jan*—If I knew the way thither, M. Ps. I. 151. Gr., Rm. put the vb. with *te*, substituting the inf. in the same pers. and tense, as the ruling verb, according to the rules of the Mod. Greek itself, whence this custom has crept in, Mikl. M. W. XII. 102 f.). *Phirnas ke lste báre raya te xal he te piyel*—Gentlemen used to go to him to eat and to drink. If the inf. depends on an inflexible vb. (cf. s. *musi*, *shai*), the vb. with *te* is put in the pers. and tense of the ruling vb. *Amen tut mosi te chóras*—We must ravish thee. *Shai te ge'l'al*—Thou couldst go. After *nashtik* (q. v.) *te* is usually omitted. *Nashchik buter hazdela*—He will not be able to lift (it) more. The following constructions are worthy of remark: *Har hi te denúshel?*—How is he obliged to

<sup>1</sup> Cf. the same use in Sindhi: *Ján díse ta Bhita vate bitho ánhíyán*—When he sees "I am sitting near Bhita."—Trumpp, *Sindhi Gr.* p. 528.

- run? *Har hi te kerel o kl'id'i?*—How is he obliged to make the key? (cf. Hng. *Si te meres*—Thou must die, Mikl. M. W. XII. 102).
- Teda*, S., adv. (Slov. *teda*), then, thus.
- Tel*, \*K., S. (*telo* K=*tel-o*), *thel*, M., prp. (Gr. *tele*; Hng. *tel*, *tél*; Bhm. *tel*), under. *Yon les na ligede thel o kerestos, ale thel yekha shibchitsate. Illi eum non duxerunt sub crucem sed sub unum patibulum.*
- Telal*, S., adv. (Gr., Hng. *telal*; Hng. *télal*; Bhm. not noted), from below, below.
- Tele*, \*S., adv. (Gr., Hng. *tele*; Hng., Bhm. *téle*), below. Cf. *Chid'as len tele sxodentsa*; and *You len chid'as tel o scodi. Tele lestar keden*—They strip him, K. *Teli kerav*—To fasten (fermer), K. *Ternia gajake daka romes, kai yoi teli kerel*—To a young woman we shall give a husband, in order that she may keep (fermer) him, K. *Teleder*, farther, K.
- Teluno* (M. W. writes *theluno*, *thelúno*), adj. (Gr. cf. *telaluno*, Hng. *thelúno*, Bhm. *telúno*), low, lower, inferior.
- Tel'entos*, S., s. m. (Slavon. *tele*, Mikl. M. W. I. 41, Bhm.=Sl.), calf.
- Teleshno*, \*K. adj. (cf. Mag. *telés*, s. sufficiency), exuberant.
- Terd'ovau*, S.; *terd'ovar*, K.; *therd'ovar*, M. W. (Gr. *terd'ovava*, to stop; Hng. *terd'ovar*; Bhm. *terd'ovar*, to stand). 1. To stand: *Angal oda ker terd'il'as e dai*—Before that house a mother was standing, K. 2. To be arranged, a.: *O biyau terd'il'as*—The nuptials were arranged. *Som terdo*, S., To be standing.
- Téri*, S., adv. (from Mod. Greek *τερούω*, to make equal, to compare; Gr., Rm., Hng., Bhm. wanting), equal. *Na has les níkai téri*—Nowhere was an equal to him. *Lenge, ole bish the shtáre chòrenge, níkai na has téri*—To them, to the twenty-four robbers, nowhere was an equal.
- Terminos*, S., s. m. (Rum. *termină*; Hng., Bhm. wanting), term, time.
- Terno*, M. W., K., S. adj. (Gr. *yerno*; Gr., Hng., Bhm.=Sl.), young.
- Ter'niben*, M. W., s. m. (Gr., Hng. *ter-nipe*; Bhm. not noted), youth.
- Tézh*, S., conj. (Slov. *tičž*), also, even.
- Tikno*. See *Tsigno*.
- Tiknoro*, S., adj. (dim. of *tikno*, cf. *tsigno*), very small.
- Tirinau*, S., vb. itr. (Slov. *trvat'*, to endure?), to hold fast. *Mind'ar leske o shére desh u pánych téle chid'as, chak oda mashkaruno but tirinlas; nash-chik les te chinlas téle*—Immediately, he cut up the fifteen heads; but the middle held very fast; he could not cut it down.
- Tmavo*, M. W., adj. (Slov. *tmavý*), dark.
- To*, S., adv. (Slov. *to*), then.
- Tolrai*? M. W., S., s. m. pl.; *tolvaya*, the nom. sg. not stated; Mag. *tolraj*), thief, robber.
- Topánka*, S., s. f. (Slov. *topánka*), shoe.
- Topor*, M. W. s. m. (Slov. *topor*), hatchet, bill.
- Tormo*, \*K., s. m. (Germ. *Thurm*), tower.
- Toulau*, a., S., vb. itr. (Tchk. *toulati se*), to rove about?, to bustle about? The vb. occurs only in the one passage: *O raya, o printsi, vshel'iyaka manusha, auka har (?) so has pra svetos, savóre avle. Na has pára ole svetoske, kai atsi toulchas, atsi világos; nashehi peske diñas o minaris ani rada, etc.*
- Tovarishis*, K., s. m. (Slov. *tovaryš*), 1. companion; 2. journey-man, cf. s. *masársko*.
- Tover*, S.; *thover*, M. W. (Gr., Hng. *tover*; Gr. *tovel*, Bhm. *tovér*), hatchet.
- Trádan*, M. W. vb. tr. (Gr. *tradava*, Hng. *tradav*, Bhm.=Sl.), to drive.
- Tras*. See *Saster*.
- Trasinau*, M. W. (Slov. *triasť*), to shake. *Lcha trasinlas*—He shook him, M. W.
- Tradav*, M. W.; *terdar*, *s'arréter*, K., vb. tr. (Gr. wanting; Rm., Hng. *tsrdau*; Bhm.=Sl., Jes. 73), to draw.
- Trdimen*, M. W., adj. (from *trdar*), drawn.
- Trdipen*, a., S., s. m. (from the vb. *trdar*), weight? *Trianda trdipen mro svíri tsidel*—My hammer has a weight of thirty (pounds)?
- Trebi*, S., adv. (Slov. *treba*), necessary. *So mange akanak avla trebi?*—What shall I want now? (lit. What will be necessary for me?).
- Tret'o*, S., num. ord. (Slov. *treti*), third. Only in *pot tret'o*, etc. See *Pol*.
- Treyí*, a., M. W. *Bimanresko nashtik*

- trýi*—Without bread one cannot live, Mikl., M. W. x. 463.
- Trhúinau*, M. W., vb. tr. (Slov. *trhnúť*), to pull, to tug. *Trhúind'as le shelcha*—He pulled the cord, M. W.
- Trianda*, K., S., num. card. (Gr., Hng. Bhm.=Sl.), thirty.
- Triandato*, K., S., num. ord. (Gr. not noted, Hng., Bhm.=Sl.), thirtieth.
- Triandutno*, M. W., num. ord. (Gr., Hng., Bhm. wanting), thirtieth.
- Trin*, M., K., num. card. (Gr., Hng., Bhm.=Sl.), three.
- Trinjene*, M., S., all the three; *trinexerengero*, M. W., having three feet; *trival*, K., S.; *trinval*, S., three times; *po trinval*, S., three times.
- Trito*, M. K., S., num. ord. obl. sg.; *tritones*, S. (Gr. not noted; Hng., Bhm.=Sl.), third.
- Tritojeno*, M., *id.*
- Tro*, M., S.; *tiro*, \*K.; *t'iro*, M. W. (Gr. *tiuro*, *tindo*, *tro*; Hng. *to*, *tro*, *tsiro*; Bhm.=Sl.), thy.
- Troman*, a., S.; *tromav*, K., vb. itr. pt. pf.; *tromandilo*, K. (Gr. wanting; Hng., Bhm. *tromav*), to dare.
- Trufinav*, K., vb. itr.? (Slov. *trúfat'*), to trust.
- Trunkos*, S., s. m. (Germ. *Trunk*), drink.
- Tu*, K., S., pron. pers. (Gr., Hng., Bhm.=Sl.), thou. This pronoun the Gypsies always use in addressing Gypsies. When they speak to "Románe raya," they combine it with *raya* (cf. *rai*). *Har sal (tu) raya?*—How are you, sir?
- Tumáro*, M., S., pron. poss. (Gr., Hng. *tumaro*; Bhm.=Sl.), your.
- Tumen*, M. K., S., pron. pers. (Gr., Hng., Bhm.=Sl.), you. This pron. the Gypsies use even in addressing a non-Gypsy, who speaks Romanes, except when they call him "raya!" (See *Tu*).

## Th.

- Tha*. See *Ta*.
- Thabovan*, S.; *thabovar*, M. W., K., vb. itr. (Gr. *tabyovava*, Hng. *thabovar*, Bhm. *thabóvar*), to burn, K., S.; to lighten, to glitter, M. W. *Thabonas le sornakasthar*—They gleam like silver, M. W.
- Thád'ovan*, S., vb. itr. (Gr., Hng. wanting; cf. Gr. *tardava*, *tardiňovava*; Hng. *tardav*, *thód'ovar*; Bhm. *thad'ovar*), to flow, S.
- Thad'ovar*, M. W., vb. itr. (Gr. *tard'ovava*, Hng. *thad'ovar*, Bhm. wanting), to be cooked.
- Thal'ik*, S., s. m. (Gr. wanting, Rm.=Sl., cloth made of sheep's wool; Hng.=Sl., coat without sleeves; Bhm.=Sl., mantle without sleeves), coat.
- Than*, S., s. m. (Gr. wanting, Hng. *thal*, Bhm.=Sl.), cloth.
- Thanoro*, *tanoro*, M. W. (dim. of the same), cloth (*pannum*).
- Tháran*, S., vb. tr. (Gr. *tarava*, Hng. *tharav*, Bhm. *thárav*), to burn, to set fire to.
- Thard'i mol*, M. W., S. (Hng., Bhm.=Sl.), brandy.
- Tharav*. See *Táran*.
- The*. See *Te* and *He*.
- The, thelal, theluno*. See *Tel*, *Telal*, *Teluno*.
- Them*, S., s. m. (Gr. *tem*, people; Hng. Bhm.=Sl., Bhm. government), land. *Xudava munge shtáren mursha (?) he phirava lentsa and-o them*—I shall hire four lads and wander with them in the land.
- Therd'ovar*. See *Terd'ovan*.
- Thovau*, M. W., S.; *tovar*, K., vb. tr. pt. pf. *thódo* (Gr. *sovava*; Hng., Bhm. *thovar*). 1. To put; to put (wood upon the ground for making) a fire. *Thovava munge bári yak*—I shall make me a large fire.



## REVIEWS.

*Amulette und Zauberapparate der ungarischen Zeltzigeuner.* Von Dr.

HEINRICH V. WLISLOCKI. (*Globus*, Bd. lix. No. 17.)

*Wesen und Wirkungskreis der Zauberfrauen bei den siebenbürgischen Zigeunern.* Von Dr. HEINRICH V. WLISLOCKI. (*Ethnologische Mittheilungen aus Ungarn*, Bd. ii. Hft. 2-5.)

DR. WLISLOCKI has already written so fully on Gypsy witchcraft that one might expect any new treatise of his upon this subject to be in some degree a re-arrangement of the materials previously laid before the public. But so rich and apparently so exhaustless is the store from which he has to draw, that although the readers of his former works will undoubtedly recognise in his latest contributions many statements with which he has already made them familiar, yet at the same time they will also obtain much new information. This is specially the case with regard to his *Globus* article on Hungarian Gypsy amulets. Of these he gives six illustrations, and what will at once strike our readers is the close resemblance between two of them (figs. 3 and 4) and those (notably A, B, and the large "cabalistic sign") which are portrayed in our *Journal* (July 1890) at the end of Dr. Elysseeff's contribution from Kounavine's "Materials." As Dr. Wlislöcki states that one at least of his amulets was obtained from a Transylvanian Gypsy girl in the summer of 1885, it seems clear that it is quite distinct from the amulets obtained by Kounavine (and, indeed, there is only *resemblance*, not *identity*, between the two collections). Linden-wood appears to be the usual material of these amulets. Two of them (figs. 5 and 6) may, however, be more correctly styled idols than amulets, as they are the images—one of a *phuvush* (earth-man), and the other of a *jiuklanush* (dog-man)—represented on a slightly reduced scale from the originals, which are about five inches in height. They are roughly-designed, full-face figures, the former having seven little nails hammered into his head, which give the effect of a crown. His features are not unpleasing; but the dog-man is a hideous figure (suggestive of a Mexican god, but more closely resembling the *sheela-na-gig* so well known to Irish antiquaries).

THE value of an article "About Gipsies" in the *Glasgow Weekly Citizen* of May 30, 1891, may be gauged from the fact that one of its illustrations entitled "Ancient Gipsy Encampment (after Callot)," is a reproduction of the figures in the foreground of Callot's picture which we give at page 14 of our *Journal* of January 1890, with a

few of the figures in the background seated in a rude tent or hut, faintly suggestive of the granary in the original picture. A long way after Callot, truly!

## NOTES AND QUERIES.

### I.

#### AN ENGLISH-GYPSY INCIDENT OF THE SIXTEENTH CENTURY.

"1559-60.—Also payed by the tyme of thys accompte for byrche to make rodde to beate the Egyptians naked abowte the citie, *ob.* also payed to Thomas Whelar for his carte where at the seyde Egyptians were tyed and so broughte aboute the citie and scourged, viii<sup>d</sup>."—*Records of the Corp. of Gloucester, Hist. MSS. Commission*, 12<sup>th</sup> Report, Appendix, Part ix., p. 468.

These Gloucester Gypsies were evidently the same as those who were arrested in Dorsetshire in the summer of 1559, tried at Dorchester Assizes 5th September 1559, and acquitted because they alleged that they had come from Scotland, and not over seas, and were despatched by Lord Mountjoy to Scotland as vagabonds, and by his order reapprehended 26th October 1559, at Longhope, Gloucestershire, and sent to Gloucester Castle.

H. T. CROFTON.

### 2.

#### GYPSY CEREMONIAL PURITY.

This passage in Liebhich referred to by "Kairéngo" occurs in chapter vi. p. 51 of *Die Zigeuner*, and runs thus:—

"Nach der Entbindung muss sich das Weib volle vier Wochen hindurch der Zubereitung von Speisen zum Genuss anderer, überhaupt jeder Berührung von Gegenständen, welche für anderer Gebrauch bestimmt sind, enthalten, indem sie während dieser Zeit für unrein gilt und daher auch alles verunreinigt, was sie in die Hand nimmt oder sonst berührt, ja was sie auch nur anhaucht. Selbst ihr Athem wird verderblich geachtet wie das stärkste Gift."

I have frequently heard of this custom from English Gypsies. A young married Gypsy named Robinson once told me that he had remained entirely ignorant of it until the birth of his first child, when he was apprised of the necessity of such observance by the female members of his family. I remember, on another occasion, having a short conversation with Algar Boswell on the same subject, when he assured me that the practice was still rigorously observed by all Gypsies. Feeling some curiosity as to how he would reply, I questioned him as to the reason of such a custom. He showed great astonishment at my ignorance, and said that *mi duvel* had *pucker'd ajá' adré* his *lil*. On my objecting that all Gypsies were not, like himself, students of the Bible, and strict observers of its precepts, he answered solemnly that this was one of the *kovas* that was "*tachobieno adré* every *romni-chel*."

I noted with interest that the same puerperal taboo obtained among the Greek Gypsies who visited Liverpool in 1886. One of their women had given birth to a child in the Central Station on the first night of their arrival. On their removal to Walton she had a special tent reserved to her. Once, while I was sitting in one of the tents, a Gypsy named Yank came to me with a bottle of medicine which had been kindly sent for the sick woman by a local doctor, with inquiries as to how much should be given her. I was about to measure out the dose into a clean cup, when he snatched it from my hand, and led me to the woman's tent, where one of her own cups was handed me for the purpose.

JOHN SAMPSON.

## 3.

## MINCHE.

The old Gypsy jest of replying with a Romany *équivoque* to strangers' inquiries as to their name, language, etc., is, of course, familiar to most of us. An example of this is given on p. 50 of *In Gipsy Tents*, where Plato gives "Minjo" as his birthplace, and, as Mr. Groome points out in the same work, Hoyland and others quote "Corrie" as a Gypsy Christian and surname.

Pott and Miklosich fall into the same trap. The former (ii. 309 and 445) quotes *Ming*, "father," from Bryant, and the latter (*Beiträge*, iv. 38 g), in a list of Siberian Gypsy words, gives *bremintsch*, "ass," *kari*, "uncle," and *chamrimintsch*, "aunt."

I recently came upon what is probably the earliest recorded instance of this old "sell" in John Fletcher's comedy *The Beggars' Bush*, act ii. scene i. Snapp, one of the "knavish beggars," when questioned, feigns stammering:—

"Hubert: 'Slid, they did all speak plain e'en now, methought—— Dost thou know this same maid?"

"Snapp: Whi-whi-whi-whi-which, gu-gu-gu-gu-God's fool? She was bo-bo-bo-bo-born at the barn yonder, by be-be-be-be-Beggars' Bush bo-bo-Bush. Her name is mi-mi-mi-mi-Minche, so was her mo-mo-mo-mother's too too."

As, with another exception, the other words found in this play are the ordinary old cant of the "dell" and "doxy" order, it seems probable that *minche*, like *lour* (the latter word occurs also in this play as well as in Harman's *Caveat*) had passed into current cant at least as early as the date of the production of this play (1622). At a later period (1785) we find the same word corrupted to "madge" in Grose's *Classical Dictionary of the Vulgar Tongue*.

JOHN SAMPSON.

## 4.

## "ROMANY BUDGE."

In the Accounts of the Lord High Treasurer of Scotland (printed and published at Edinburgh in 1877) there is an entry of the year 1495 of twenty pounds (Scottish) paid "for Romany huge to lyne" a velvet gown then being made for the King (James iv.). Dr. Thomas Dickson, in his Preface to this volume, states (p. clxxxvii) that "'Romany' budge appears to have been the name given to the black curled lambskins or goatskins imported from Lombardy and Puglia, which have been known as Siberian lambskin and as Astracan." Dr. Dickson does not explain the reason for drawing this inference, nor does he offer an explanation of the term "Romany." Is there any instance of Gypsies appearing as the wearers or vendors of lambskin garments?

DAVID MACRITCHIE.

## 5.

## SCOTTISH GYPSY-TINKERS OF SEVENTY YEARS AGO.

"Passing, in one of my walks this autumn, the cave [near Cromarty] in which I used to spend, in boyhood, so many happy hours with Finlay, I found it smoking, as of old, with a huge fire, and occupied by a wilder and more careless party than even my truant schoolfellows. It had been discovered and appropriated by a band of gipsies, who, attracted by the soot-stains on its roof and sides, and concluding that it had been inhabited by the gipsies of other days, had, without consulting factor or landlord, at once entered upon possession, as the proper successors of its former occupants. They were a savage party, with a good deal of the true gypsy blood in them, but not without mixture of a broken-down class of apparently British descent; and one of their women was purely Irish. From what I had

previously heard about gipsies, I was not prepared for a mixture of this kind ; but I found it pretty general, and ascertained that at least one of the ways in which it had taken place was exemplified by the case of the one Irish woman. Her gipsy husband had served as a soldier, and had married her when in the army. I have been always exceedingly curious to see man in his rude elements—to study him as the savage, whether among the degraded classes of our own country, or, as exhibited in the writings of travellers and voyagers, in his aboriginal state ; and I now did not hesitate to visit the gipsies, and to spend not unfrequently an hour or two in their company. They at first seemed jealous of me as a spy ; but finding me inoffensive, and that I did not bewray counsel, they came at length to recognise me as the ‘quiet, sickly lad,’ and to chatter as freely in my presence as in that of the other pitchers with ears, which they used to fabricate out of tin by the dozen and the score, and the manufacture of which, with the making of horn spoons, formed the main branch of business carried on in the cave. I saw in these visits curious glimpses of gipsy life. I could trust only to what I actually witnessed : what was told me could on no occasion be believed ; for never were there lies more gross and monstrous than those of the gipsies ; but even the lying formed of itself a peculiar trait. I have never heard lying elsewhere that set all probability so utterly at defiance—a consequence, in part, of their recklessly venturing, like unskilful authors, to expatiate in walks of invention over which their experience did not extend. On one occasion an old gipsy woman, after pronouncing my malady consumption, prescribed for me, as an infallible remedy, raw parsley minced small and made up into balls with fresh butter ; but seeing, I suppose from my manner, that I lacked the necessary belief in her specific, she went on to say that she had derived her knowledge of such matters from her mother, one of the most ‘sneaky women that ever lived.’ Her mother, she said, had once healed a lord’s son of a grievous hurt in half a minute, after all the English doctors had shown they could do nothing for him. His eye had been struck out of its socket by a blow, and hung half-way down his cheek ; and though the doctors could of course return it to its place, it refused to stick, always falling out again. Her mother, however, at once understood the case, and, making a little slit at the back of the young man’s neck, she got hold of the end of a sinew, and pulling in the dislodged orb at a tug, she made all tight by running a knot on the controlling ligament, and so kept the eye in its place. And, save that the young lord continued to squint a little, he was well at once. The peculiar anatomy on which this invention was framed, must have, of course, resembled that of a wax doll with winking eyes ; but it did well enough for the woman ; and having no character for truth to maintain, she did not hesitate to build on it. On asking her whether she ever attended church, she at once replied, ‘Oh yes, at one time very often. I am the daughter of a minister—a *natural* daughter, you know : my father was the most powerful preacher in all the south, and I always went to hear him.’ In about an hour after, however, forgetting her extemporary sally, and the reverend character with which she had invested her sire, she spoke of him, in another equally palpable invention, as the greatest ‘king of the gipsies’ that the gipsies ever had. Even the children had caught this habit of monstrous mendacity. There was one of the boys of the band, considerably under twelve, who could extemporize lying narratives by the hour, and seemed always delighted to get a listener ; and a little girl, younger still, who ‘lisp’d in *fiction*, for the *fiction* came.’ There were two things that used to strike me as peculiar among these gipsies—a Hindu type of head, small of size, but with a considerable fullness of forehead, especially along the medial line, in the region, as the phrenologist would perhaps say, of *individuality* and *comparison* ; and a singular posture assumed by the elderly females of the tribe in squatting before their fires, in which the elbow rested on the knees brought close together, the chin on the palms, and the entire figure (somewhat resembling in attitude a Mexican mummy) assumed an outlandish

appearance, that reminded me of some of the more grotesque sculptures of Egypt and Hindustan. The peculiar type of head was derived, I doubt not, from an ancestry originally different from that of the settled races of the country; nor is it impossible that the peculiar position—unlike any I have ever seen Scottish females assume—was also of foreign origin.

"I have witnessed scenes among these gipsies, of which the author of the 'Jolly Beggars' might have made rare use, but which formed a sort of material that I lacked the special ability rightly to employ. It was reported on one occasion that a marriage ceremony and wedding were to take place in the cave, and I sauntered that way, in the hope of ascertaining how its inmates contrived to do for themselves what of course no clergymen could venture to do for them—seeing that, of the parties to be united, the bridegroom might have already as many wives living as 'Peter Bell,' and the bride as many husbands. A gipsy marriage had taken place a few years previous in a cave near Rosemarkie. An old male gipsy, possessed of the rare accomplishment of reading, had half-read, half-spelled the English marriage service to the young couple, and the ceremony was deemed complete at its close. And I now expected to witness something similar. In an opening in the wood above I encountered two very drunk gipsies, and saw the firstfruits of the coming merriment. One of the two was an uncouth-looking monster, sallow-skinned, flat-faced, round-shouldered, long and thinly limbed, at least six feet two inches in height, and, from his strange misproportions, he might have passed for seven feet any day, were it not that his trousers, made for a much shorter man, and rising to the middle of his calfless leg, gave him much the appearance of a big boy walking on stilts. The boys of the place called him 'Giant Grimbo'; while his companion, a tight, dapper little fellow, who always showed off a compact, well-rounded leg in corduroy inexpressibles they had learned to distinguish as 'Billy Breeches.' The giant, who carried a bagpipe, had broken down ere I came up with them; and now, sitting on the grass, he was droning out in fitful blasts a diabolical music, to which Billy Breeches was dancing; but, just as I passed, Billy also gave way, after wasting an infinity of exertion in keeping erect; and, falling over the prostrate musician, I could hear the bag groaning out its soul as he pressed against it, in a lengthened melancholious squeal. I found the cave bearing an aspect of more than ordinary picturesqueness. It had its two fires, and its double portion of smoke, that went rolling out in the calm like an inverted river; for it clung close to the roof, as if by a reversed gravitation, and turned its foaming surface downwards. At the one fire an old gipsy woman was engaged in baking oaten cakes; and a great pot, that dispensed through the cave the savoury odour of unlucky poultry cut short in the middle of their days, and of hapless hares destroyed without the game licence, depended over the other. An ass, the common property of the tribe, stood meditating in the foreground; two urchins, of about from ten to twelve years apiece—wretchedly supplied in the article of clothing—for the one, provided only with a pair of tattered trousers, was naked from the waist upwards, and the other, furnished with only a dilapidated jacket, was naked from the waist downwards—were engaged in picking up fuel for the fire still further in front; a few of the ordinary inmates of the place lounged under cover of the smoke, apparently in a mood not in the least busy; and on a couch of dried fern sat evidently the central figure of the group, a young, sparkling-eyed brunette, more than ordinarily marked by the Hindu peculiarities of head and feature, and attended by a savage-looking fellow of about twenty, dark as a mulatto, and with a profusion of long flexible hair, black as jet, hanging down to his eyes, and clustering about his cheeks and neck. These were, I ascertained, the bride and bridegroom. The bride was engaged in sewing a cap—the bridegroom in watching the progress of the work. I observed that the party, who were less communicative than usual, seemed to regard me in the light of an intruder. An elderly tinker, the father of the bride, grey as a leafless thorn in winter, but still stalwart and strong, sat admiring a bit of spelter of about a

pound weight. It was gold, he said, or, as he pronounced the word, 'guild,' which had been found in an old cairn, and was of immense value, 'for it was peer guild, and that was the best o' guild'; but, if I pleased, he would sell it to me, a very great bargain. I was engaged, with some difficulty, in declining the offer, when we were interrupted by the sounds of the bagpipe. Giant Grimbo and Billy Breeches had succeeded in regaining their feet, and were seen staggering towards the cave. 'Where's the whisky, Billy?' inquired the proprietor of the gold, addressing himself to the man of the small clothes. 'Whisky!' said Billy, 'ask Grimbo.' 'Where's the whisky, Grimbo?' reiterated the tinker. 'Whisky!' replied Grimbo, 'whisky!' and yet again, after a pause and a hiccup, 'whisky!' 'Ye confounded blacks!' said the tinker, springing to his feet with an agility wonderful for an age so advanced as his, 'Have you drunk it all? But take that, Grimbo,' he added, planting a blow full on the side of the giant's head, which prostrated his vast length along the floor of the cave. 'And take that, Billy,' he iterated, dealing such another blow to the shorter man, which sent him right athwart his prostrate comrade. And then, turning to me, he remarked with perfect coolness, 'That, master, I call smart hitting.' 'Honest lad,' whispered one of the women immediately after, 'it will be a *rough* time wi' us here the night; you had just better be stepping your ways.' I had already begun to think so without prompting; and so, taking my leave of the gipsies, I failed being, as I had proposed, one of the witnesses of the wedding."—(Hugh Miller, in *My Schools and Schoolmasters*, chap. xvii.).

## 6.

## THE PEOPLE OF THE "DAR-BUSHI-FAL."

I have just examined a couple of the *Dar-bushi-fal* people described by Borrow in *The Zincoli*. They are like the English Gypsies, and quite unlike the ordinary Moors. Their gift of fortune-telling, they say, was left to them by their ancestors. You take some lumps of white sugar, put them to your lips, and ask the lumps some questions which you wish answered. The fortune-teller examines the sugar, and reads the truth in the lumps by their shape, etc. They do not know the words *kalo* or *pani*. They cook on the ground; but they say some Susi people do not cook on the ground, but will break a cup if it touches the ground, and therefore they hang up their dishes, etc.

R. G. H.

[Regarding these people Borrow says (*Zincoli*, vol. i. chap. vii.):—"I will now say a few words concerning another sect which exists in Barbary, and will here premise that if those who compose it are not Gypsies, such people are not to be found in North Africa, and the assertion hitherto believed, that they abound there is devoid of foundation. I allude to certain men and women, generally termed by the Moors, 'Those of the Dar-bushi-fal,' which word is equivalent to prophesying or fortune-telling. . . . 'They tell Dar-bushi-fal [says an informant of Borrow's] with flour; they fill a plate, and then they are able to tell you anything you ask them. They likewise tell it with a shoe; they put it in their mouth, and then they will recall to your memory every action of your life. They likewise tell Dar-bushi-fal with oil; and indeed are, in every respect, most powerful sorcerers.'"]

It may be added that the statement in the above note that these people "do not know the words *kalo* or *pani*" would have debarred them from being regarded as Gypsies, in Borrow's eyes. For he, who had never met any of them himself, and therefore could not say what language they spoke, lays down the law that if they do not use *pani* for "water," then "they are not Gypsies."—ED.]

## 7.

## OBSOLETE GYPSY USAGES.

In *The Monastery* (chap. iii.) Sir Walter Scott has this description:—"The exiled family then set forward—Mary Avenel, a lovely girl between five and six

years old, riding gipsy fashion upon Shagram, betwixt two bundles of bedding; the Lady of Avenel walking by the animal's side." The custom of riding *à califourchon* was at one time universally followed by women of all ranks and all lands. That it was not unknown in fourteenth-century England may be seen from the fact that Chaucer describes his "Wife of Bath" as wearing "a pair of sharp spurs" on her feet, and this, as commentators point out, is clear proof that she did not use a side-saddle. Callot's "Bohemian" series shows us that in seventeenth-century Lorraine the Gypsy women still kept up this fashion, although it is not clear whether by this time it had become exclusively a *Gypsy* fashion. Scott may have used the expression without any more recent authority than Callot's pictures. On the other hand, the Scotch Gypsy women whom he was accustomed to see may have habitually sat astride of their horses and donkeys. Perhaps some of our readers can say whether the Gypsies of Great Britain, or elsewhere, kept up this fashion within the present century.

I was also lately informed that the Perthshire "Gypsies" (which term frequently indicates merely "tinkers") of about forty years ago used commonly to employ dogs as animals of draught,—as is still done in several Continental countries. The dogs were harnessed—when there was more than one—in "tandem" fashion (the one in front of the other), and they were made to draw small carts, which were heavily laden with the *impedimenta* of the gang. I am not aware that dogs have ever been used as draught-animals by any others than Gypsies, within the British Isles, but I shall be glad to receive further information on this subject.

DAVID MACRITCHIE.

## 8.

### A REMARKABLE ERROR OF BORROW'S.

To what extent George Borrow was a reliable guide will always remain a problem. His greatest charm to many was his daring originality and contempt for conventional things, together with his equally original and delightful literary style. Whether he was really a scholar, or knew half as much as he pretended to know, is a matter of positively no importance to those who think of him as Lavengro,—making horse-shoes in Mumper's Dingle, by the Great North Road, now fighting the Flaming Tinman, or calming his agitated brain with mighty drinks at the ale-house, or talking the most delightful "Borrowese" with Isopel Berners and Jasper Petulengro. To attempt to describe all the nameless charm of Borrow is impossible—at any rate, in this place; but as I am about to point out a very gross defect in his Spanish vocabulary—one which it is almost incredible that a Romani scholar should have made—it seems necessary to state that it is out of regard for those other qualities of his just hinted at, that I number myself among the most devoted of his admirers.

The errors referred to occur in his Spanish Gypsy Vocabulary under the letter "O." He rightly begins this division with "O, *art. def. The*; *ex. gr.* 'O can,' The sun." Nevertheless he proceeds to give as words commencing with "O" a number of words which he also gives (and gives correctly) under other letters, and of which the prefixed "O" is simply his "*art. def. The*." Such words are *Ocína* (hour), *Ochi* (soul, spirit), *Ochon* (month), *Olunc* (sickle), *Otarpe* (The heavens) and perhaps also *Ochipa* (fortune), *Oclaye* (king), *Olebaráchi* (midnight), *Olcña* (roof-tile), and *Operisa* (salad). The first five are clearly his own *Cana* (hour), *Chono* (month), *Luno* (sickle), *Tarpe* (heaven), and presumably his *Chi* (nothing), used in the sense of *Zi*. The others suggest his *Chipe* (truth; cf. *sooth-saying*), a possible *Claye* (to correspond with his *Clasma*, "queen"), his *Rachi* (night) preceded by *O leba* (?), the Spanish *Leña* (wood), and a possible *Périsa* (connecting with *pārum*, etc.). These last are conjectural, but of the first four or five there can be no doubt. The extraordinary thing is that Borrow himself did not see his

mistake at once ; if, indeed, one can understand how he ever made it. The errors are of a kind very frequent among beginners, of which many examples might be adduced, such as Bright's *purogero* and *puromanesche* for *puro gero* and *puri manushi*, and a long list of similar words quoted by Mr. Groome in his *In Gipsy Tents* (pp. 83-4, footnote). Yet Borrow was not a beginner when he went to Spain. The only explanation which occurs to me is that the words were received and absently written down at a time when he was really thinking of something else, and that he had, through haste or carelessness, omitted to look twice at his lists after they were set up in type.

DAVID MACRITCHIE.

The Second International Folk-Lore Congress will be held in London on 1st October 1891 and following days, under the presidency of Mr. Andrew Lang. The subscription (10s. 6d.) entitling to a card of membership should be sent to the Hon. Sec.,

J. J. FOSTER, Esq.,

Offa House, Upper Tooting,

London, S.W.

In connection with this Congress it is proposed to have a dinner of members of the Gypsy Lore Society, and it is requested that those desiring to be present will intimate their intention to the Hon. Sec. (Gyp. L. Soc.) on or before 31st August.

*NOTICE.*—There are now no more complete copies of Vol. I. of the *JOURNAL* in the Society's possession, though there are still several numbers of that Volume in hand (excluding No. 1). These numbers may be obtained at 5s. each. The price of Vol. II. continues at £1, 10s. ; No. 1 of that volume, containing the facsimile of Callo's "*Bohemians*," being 7s. 6d. to Non-Members.

Members are reminded that their Subscriptions for the year 1891-92 are now payable.

All Contributions must be legibly written on one side only of the paper, must bear the sender's name and address, though not necessarily for publication, and must be sent to D. MACRITCHIE, Esq., 4 Archibald Place, Edinburgh.



# JOURNAL OF THE GYPSY LORE SOCIETY.

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VOL. III.

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No. 2

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I.

## A SELECTION OF GYPSY PORTRAITS

THE following are reproduced from photographs in the possession of Professor Kopernicki, who has added a few explanatory notes. To some of the members of this Society the pictures may be already known, as they formed part of M. Bataillard's interesting collection at the Paris Exhibition of 1878.

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1.—Nomadic Gypsy of Transylvania :  
neighbourhood of Bistritz.

Photographed by Carl Koller, Bistritz.

2.—Tinker (Roumanian *Calderar*) of  
Gross-Scheuern, Transylvania.

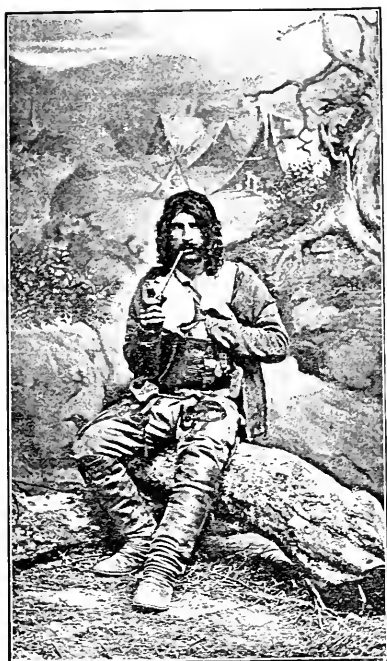
Photographed by Theodor Glatz,  
Hermannstadt.

3.—Gypsy 'Lingurar' of Transylvania. The *lingurari* are so called from the Roumanian *lingur*, a spoon, their chief occupation being that of makers of wooden spoons. In No. 3 the Gypsy is seen at work, and both in that picture and in No. 4 it will be seen that he also manufactures wooden playthings for children.

Photographed by Joh. Nicklas,  
Hermannstadt.

4.—Gypsy 'Lingurar' of Transylvania.

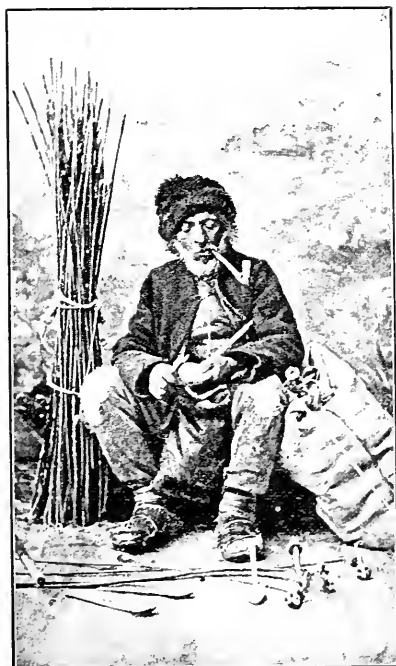
Photographed by Joh. Nicklas,  
Hermannstadt.



1



2



3



4

5.—Gypsy of the environs of Hermannstadt.

Photographed by Theodor Glatz,  
Hermannstadt.

6.—Turkish Gypsy. This man is one of the caste of bear-leaders, or *Ursari*, as they are styled in Roumania (from *ursu*, a bear).

Photographed by P. Sebah, Constantinople.

7.—*Ursari* of Asia Minor, with tambourine and Turkish violoncello.

Photographed by P. Sebah, Constantinople.

8.—*Ursari* (origin not known).

Photographed at Bucharest.



5



6



7



8

## 9.—Gypsy of the Bukowina.

Photographed by Anton Kluezenko,  
Czernowitz.

10.—Gypsy woman of Bucharest. Possibly a nurse, kitchenmaid, or washerwoman in the house of a Roumanian *boyar*.

11.—Two young Gypsy girls, and between them a little boy, engaged in singing the *Papa-rounda*, under the direction of an old woman. Bucharest.

This photograph was executed at Bucharest, in 1869, by my orders, from the group who sung the *Papa-rounda* before my house.—I. K. (Photographed by Carol Szathmari, Bucharest.)

At the arrival of spring, it is the custom in Roumania, Servia, and Bulgaria for a group of Gypsy children, quite alone, or under the guidance of a woman or an older girl, themselves only half-clad or actually naked, and having their heads and loins wreathed about with green branches of wild plants, to go from one house to another, before each of which they dance and sing (as they dance) a certain song. This song is called '*Papa-rounda*,' from these words, which are repeated at the end of every strophe. The language employed is the language of the country. When the song and the dance are finished, some person emerges from the house with a can of water, and then, after pouring the water over the singers, gives them one or two small coins and sends them away.

12.—Young Gypsy workwoman. Her occupation consists in whitewashing houses with lime, and she is hired by the day. In her right hand she holds a long brush for whitewashing, and beside her left foot is a brush (? or sponge) for wiping away the dust. (Singatin, near Mercur, Transylvania.)

Photographed by H. Büchner, Hermannstadt.



9



10



11



12



13



14

13.—Young Gypsy woman of the neighbourhood of Constantinople.  
El Chark, Société Photographique, Constantinople.

14.—Dalmatian Gypsy Group, from the neighbourhood of Trieste  
(purchased by me at Vienna).

Photographed by Benque Sebastianutti, Trieste.



## II.—ROMANI FLOTSAM.

IN the present English-Gypsy Vocabulary, extracted from recent gleanings, I have inserted such words as I believe to be hitherto unnoted or rare, new variants of familiar words, and words used in an unusual sense, or which illustrate some point of grammatical interest.

The greater number of these (contained in the first of the three present lists) were obtained from an old tinker named Philip Murray. From early childhood he lived among the Gypsies, marrying one of their number over sixty years ago, and travelling in their company until the death of his wife.<sup>1</sup> That the Gypsies among whom he lived were of a very primitive stock is apparent from the archaic form of many of his words, and also from his casual remark that “the old *Romni-chels* ‘favoured’ them Zulus what came here.” He alludes to the unintelligibility of the old Gypsies, and seems never to have assimilated the finer inflections of the old tongue; but his vocabulary of root words is unusually rich, and *Romani* expressions are constantly on his lips which are no longer heard in English tents. In addition to the words here published, my collections from him comprise several tales and songs, and much curious information as to the manners, dress, and superstitions of the last generation of English Gypsies.

The words contained in my second list were taken down last October, from Oliver Lee, a Welsh Gypsy, of whom an interesting account is given by Mr. Crofton in *The Dialect of the English Gypsies*, pp. 285-288.

The few words in my third list were gathered from the usual horde of Youngs, Smiths, and Boswells that hibernate in and around Liverpool. One seldom hears a new root-word from them, though picturesque compounds are frequently met with. It is pleasant to see burly Noah in a fit of inspiration, pouring out a stream of these “*pukering lars*,” while his impish son, Oscar, rolls on the floor of the tent in an ecstasy of derision. “An elder tree, *rai*, that’s ‘*mi-duvel’s kandle ruk*,’ and a mule, that’s ‘*mi-duvel’s maila* that he *kek koms*,’ and a camel, that’s ‘*mi-duvel’s*——’” “Everything is ‘*mi-duvel’s chumoni* with *tuti*,’” jeers Oscar from the straw. “Well!” exclaims his parent indignantly, “if *mi-duvel kēr’d* everything he did *kēr*, ain’t everything

<sup>1</sup> He married Harriet, daughter of Gilbert Smith. Have any of our members heard of this Gypsy, or of Northallion (? Nathanael), Israel, or Meshach Smith?

*mi-duvel kër'd mi-duvel's!*" I have, however, avoided the peculiar appearance of an entire vocabulary in M, by limiting my insertion of these compounds to such of them as pass current in the tents.

The phonetics here used are the same as in my previous list in Vol. II. of this *Journal*.<sup>1</sup> The accent is indicated only when it falls otherwise than upon the first syllable. The words enclosed in brackets are either roots or more usual forms or meanings of the same word. I have, where possible, noted the connection with the Continental Gypsy equivalent, to which, it will be seen, many of my words approximate more closely than the forms ordinarily heard. The following contractions are used:—Borr., Borrow; ("L." *Lavengro*; "L.L." *Lavo Lil*); Croft., H. T. Crofton in No. 1 of this *Journal*; Harr., Col. Harriot; G., F. H. Groome (*In Gipsy Tents*); Ješ., Ješina (*Romani Czib*); Kog., Kogalnitschan; Lel., C. G. Leland (*English Gypsies*, etc.); Lieb., Liebich (*Die Zigeuner*); M., Miklosich (*Mundarten*); Pasp., Paspatis (*Etudes*); S. and C., Smart and Crofton (*Dialect of the Eng. Gypsies*); Vaill., Vaillant (*Grammaire Rommane*); Whis., Wlislöcki (*Transsilvan. Zigeuner*).

#### FROM PHILIP MURRAY.

- André* prep., in (*adré*); G. *undray*; *Brokta*, n., sheep (*bokro*), metath. fr.  
*Antré* Pasp. *andré*. *bolakro*, Pott II. 83.  
*Ündré* *Buñgera* }  
*André a rig*, inside. *Buñgera* } n., trousers.  
*Angar*, n., coal—(*wongar*); S. and C. Not a mistake for "waistcoat," for  
*anger*; Pasp. *angar*. which P.M. used *bai-engra*. Per-  
*Angara kälpa*, black coal. haps *bulñgera* with *l* dropped.  
*Anguster*, n., ring (*wonguster*), Pasp. *Buledimengro*, n., *padicator* (*bul*,  
*angustri*. "podex"), Pasp. 583, Pott II. 422,  
*Ati*, adv., now, immediately. S. and C. 61.  
*Já* and *kër* it *ati*—Go and do it at  
once. *Bārla*, n., bee; Pasp. *burli*; M. VII.  
25, *břli*.  
*Acat̃ha*, v. imp., come! (*arata*). Cf. *Bārsh*, n., year; (*besh*); Pasp. *bersh*;  
*játha*, *shūnatha*. Vide M. VIII. 76, *ta*; M. VI. 23, *brš*.  
also Ješ. *pchenta*, "nicht wahr?"  
literally "say!" *Bār̃k*, n., skin (breast).  
*Buzno*, n., goat; Pasp. *buzná*.  
*Já* and *kër* it *ati*—Go and do it at  
once. *tād avri les*.  
Get the goat, child, and milk it.  
*Bing*, n., devil (*beng*); M. II. p. 30, *byng*);  
Pott II. 407, *bing*, *byng*.  
*Boxta*, n., luck (*bok*); Pasp. *bakht*.  
*Bör*, n., stove; Borr., "L.L." p. 265, *bo*; *Charm*, n., tin (*cham*).  
Pasp. *bov*. *Cheldo*, adj., yellow; Lieb. *dscheldo*;  
Pott II. 233.<sup>2</sup>

<sup>1</sup> *ä* as in bought, *a* as in bat, *ē* as in mate, *e* as in met, *i* as in meet, *ī* as in mit, *ō* as in note, *o* as in not, *ū* as in fool, *u* as in full, *ū* as in fun, *ai* as in bite, *au* as in bout, *χ* guttural as in loch, *ch* or *tch* as in church. *t'h* as in Irish wather (water), *th* as in thin, *dh* as in there, *zh* as in measure.

<sup>2</sup> Compare Russian-Gypsy *jětta* (*Gyp. Lore Soc. Journ.* vol. iii. p. 10), and English-Gypsy *yello* (MacRitchie, ms. note).—[Ed.]

*Chileno*, adj., cold (*shileno*).

*Da'alē*, n., voc. sing., mother; Pasp. *dāle, dōle*.

*Mā mār* me, *dualē*—Don't kill me, mother.

*Dadēn*, father's (*dadesto*).

*Mī dadēn pral*—my uncle.

Borrow uses *en* as a genitival termination. Cf. *weshen-juggal*, fox, "L.L." p. 99.

*Diklī*, n., meal, flour.

Confirmed by other Gypsies.

*Dis*, n., county, parish, country; Pasp. *dīs*.

*Divēss*, n., day (*divus*); Pasp. *divēs*.

*Bāra divēss*, Christmas Day.

*Kādivēss*, to-day; G. *cuddeyress*.

*Līlai* is *avin'* and *koske divēsses*—Summer is coming and good days.

*Divōra*, n., "great ferocious animal"; Pasp. *davāri*, horse, animal.

*Drākerimóngero*, n., fortune teller (*durikaméngro*).

Occurs in two songs. The first of these, of which P.M. remembered sundry fragments (learned from Cassy Smith), is a long rambling piece in the form of a dialogue between a Gypsy man and woman. The former commences :—

"If you're a *drākerimóngero*  
As I takes you for to be,  
*Chiv* your *tikno* on your *dumo*  
And *av* along with me.  
If we chance to meet a *mus্কro*  
Unhappy we shall be."  
\* \* \*

The woman :—

"And if we're *merin'* with the *buk*  
When *rati wels aprē*,  
Then *chiv* your *vast aprē* my *bark*,  
And blessed we shall be."  
\* \* \*

The man proposes stealing a mare from an adjacent field, and selling her at the fair. The question is discussed at considerable length, and finally (influenced by some oblique motives) they decide in favour of the honester course. The man apparently goes on :—

"And if we've got to *sut avri*  
We've *chichī boχ* at all.  
And if we're *lel'd* to *storiben*  
'Twill be the worst of all,  
And if we *jol andrē* the *gov*  
To *lodopen* we'll *jā*.  
And *chiv talē* your *posinakēs*  
For *chumoni* to *χā*."  
\* \* \*

It concludes :—

"And if you *pī* a *kusi livēna*  
You'll always think of me!"

The second song, *The Bold Drakerimóngero*, is less obviously of Gypsy origin, and is certainly too bold for these pages. It commences :—

"Oh *av* along with me,  
And you *jukl* you will see  
How *boki* you will be  
With your bold *drakerimóngero*."

See also under *Posinakās*, a song describing the *bāro hoχano*.

*Dubelēsa*, n. inst., with God; Boorde, *deue lasse*; Pasp. *derlēsa*.

*Atch dubelēsa*—Remain with God.

*Jā dubelēsa*—Go with God.

Quoted by P.M. as heard from old Gypsies, and vaguely defined by him as "Stop where you are" and "Go away."

*Dubla*, n. voc., God! (*dubelā*).

*Dubla, jā lensa*—God! go with them.

*Duk* } n., ghost; Borr. *dook*; Lieb. *tucho*.  
*Dūka* }

*Duk* of the *pus*, with a *dud andrē* his *vast*—Will-of-the-wisp.

*Dwī*, adj., two (*dūi*).

*Far*, in comp.; Pasp. *far*, "fois."

*Dwī far*, twice.

*Trin far*, thrice.

*Fosh*, ? mimicry; cf. *fosheno*, counterfeit.

Only heard in :—

*Kērin' fosh o' len*—Making fun of them.<sup>1</sup>

*Giv* } n., song (*ghili*).  
*Givaben* }

*Gōra* } n., man (*gōro*); Pasp. *Gor* (As)

*Gōro* } boy; Vaill. *koro, kora*.

*Goc*, n., town (*gar*).

<sup>1</sup> Cf. *posharaben* ("false laughter") in Smart and Crofton's *Dialect*, p. 162.—[ED.]

*Grast*, n., horse (*grai*) ; Pasp. *grast*.

*Grás*, "horse," occurs in a curious list of cant and Romani words contributed as *Shelta* to *The Academy* of Jan. 1, 1887, by Mr. T. W. Norwood.

*Gärmi*, n., thunder ; G. *gooriben* ; Borr. *grommena*, etc. ; Pasp. *kürmi*.

*Hachero*, adj., passionate ; (*hocher*).

*Hair*, v., to think, understand ; (*haiër*) Croft. *heüöröra* ; Lieb. *heiwäwa* ; Pott II. 168.

*Hai adüra* !—Understand that !

Pott *hei* (imp.).

*Mandi haiv'd* she was *jäin'* to *mër*—

I thought she was going to die.

She *hairs* she's the rankiest *rokli andrë* the *them*—She thinks she's the prettiest girl in the land.

*Hwing*, v., *caecare* (*hind*) ; G. *hing*.

*Hwingaben*, dung.

*Hwindapénngri*, Irish.

*I*, pron., she (*yoi*), Borr. "L.L." *i* ; Pasp. *ai*, *oi*.

*Idla* } n., honey ; Pott II. 54, *jguli*.

*Igla* }  
*Id'a*, n., pl., clothes (*i:d'a*) ; Ješ. *id'a* ; Pott. II. 65, *id'a*.

*Jan*, v., to know (*jin*) ; Pasp. *djanäva*.

*Janäva*, I know.

*Janjr*, n., chain ; Pasp. *djanjër*.

*Jätha*, v., imp., go ! (*jä*) ; cf. *avätha*, *shänätha*.

*Jink*, n., ? Vaguely defined as "God," "God Almighty," or "the old Romanis' way of swearing." I have three examples of its use :—

By the *dubless jink* ! I'll *lë* your *rat*.

*Hödas jink* ! we'll be *märdo*.

*Tateran jink* !

This interesting word looks as though it might be the etymon of our English slang *Jingo*, which appears as *Jink*<sup>1</sup> in Grose's *Classical Dictionary of the Vulgar Tongue* (1785), and its popular adoption would also account for its being discarded by

the Gypsies. Pott II. 219 quotes from Borrow :—*Debleschinday*<sup>2</sup> (*madre de Dios*), *Chinday*, mother, from *chindar*, to bear, produce. In second example, ?*hodos*=ate: the same man however uses *χά* for the root. *Tateran* may be connected with *dad*?=*datero* and *jink* ; but these are mere conjectures about a word which I do not understand.

*Jüa*, n., louse (*jäva*) ; Pott II. 214, *jua*.

*Jü-hü*, adj., clean (*yüzhü*) ; Lieb. *dschüdscho* ; Pasp. *shutchó*.

*Käréngero*. *Báro käréngero*., cf. Pasp. *baré-karésoro*.

Occurs in the song commencing :—

"Come, *säv* me. Come *säv* me.

Come *säv* me for joy !

You *báro käréngero*

You *säv* like a *groi*."

*Karnish*, n., meat, flesh ; Pott II. 118, *kariälo* ; Lat. *caro* ; Wallach. *carne*.

*Kekaréngro*, n., tinker (*kekävi*, kettle).

*Këra*, n., cherry ; Bright, *kero* ; Pasp. *keräs*.

*Këv* } n., hole (*her*) ; Pasp. *khev*.

*Xev* }  
*Kimba*, n., book ; Bright *kemrah* ;—P.M. used *lil* in the sense of "a written paper."

*Kiñχa*, n. pl., boots ; M. II. p. 78, *tijacha* ; Bright, (Span.) *carkos*, shoes.

*Ki:n*, n., castle. ? *kli:n* (with *l* dropped) ; cf. Germ. *schloss*.

*Klister*,<sup>3</sup> v., toride (*kister*) ; Lieb. *klisäva* ; Pott II. 122.

*Kli:n*, n., clasp, buckle (lock).

*Kopena*, n., trough ; Pasp. *kopana* ; Vaill. *kopan*.

*Kolá'*, n. pl., things, pounds sterling (*koli*).

*Kora*, used instead of any word for which there is no Gypsy equivalent.

*Dad* in *kora*—father-in-law.

*Pen* in *kora*—sister-in-law.

By the *kora* !—By the Lord !<sup>4</sup>

*Korlo* } adj., weak ; Pasp. *korló*.  
*Kärlö* }

<sup>1</sup> Cf. vulgar Scotch "By jing."—[ED.]

<sup>2</sup> ? May not this be *Debleschin-dai*, the *chin* or *in* being equal to the genitive *en* referred to under *Daden* ? Cf. "*mi daden pral*."—[ED.]

<sup>3</sup> Cf. Scotch-Gypsy *klistie*=soldier (Simson, p. 333), obviously a rider, *ritter*, or cavalier.—[ED.]

<sup>4</sup> Cf. Eng. *Thingummy*, *Thingumbob*, etc.—[ED.]

*Kradl*, n., wheel.

*Kraila*, n., toad; *vasavo kraila*, toad.

[Can this be connected with *gerelo*, scabby, Pott II. 141?]

*Krēdla*, n., alligator; ? Lieb. *garedinē*, crab; Pott II. 117.

*Biti krēdla andré* the *pani*, asp.

*Kākelo*, n., button (bone).

*Kālinya*, n., pl., breasts; Pasp. *kolín*.

*Kāmcni*, n., person, people. Cf. S. and C., p. 96 and p. 230, line 5.

*Mōro kāmcni*, our people.

*Tu suttī kāmcni*, you lazy fellow.

*Yuk* of their *nōgo kāmcni*, one of their own people.

*Kārrusa*, n., rat; Pasp. *kermusó*.

*Kuski māl*, brandy, lit. "good wine."

*Kwaia*, n., creature; Pasp. *koyá*.

*Choro kwaia* } poor creature.  
— *eno* — }

*Kwul*, n., dung (*ful*); Pasp. *kful*, *kul*.

*Xá*, v., to eat (*há*, *hol*); Pasp. *khava*.

*Xá*, n. pl., eyes (*yoká*); C. *okáv*.

*Xáro*, n., penny (*hōra*), lit. "copper."

*Xotcher*, v., to burn (*hotcher*); Lieb. *chadschewāwa* (*ch*, guttural).

*Xotcherimóngri*, kettle.

*Xolorá*, n., pl., stockings (*holavers*); Pott II. 169, *chólor*; R. v. Sowa, *xolor*.

*Lat*, n., wax.

*Len*, n., river; Pasp. *len*.

Crooked *pani* }  
— *len* } river.

Not in Borrow's vocab., but introduced into a song in the "L.L." p. 210.

*Lim*, n., snuff; Pasp. *lim*, mucus.

*Lisp*, v., to spin; Lieb. *lisperwāwa*; Pott II. 393, *flisseraf*.

*Trin o' len lispín' andré* a *báro tan*  
—Three of them spinning in a great factory.

*Maksti*, n., cat (*machka*).

*Māmucki*, n., midwife; Bor. "L.L."

*mormusti*; Pasp. 347.

*Mánro*, n., bread (*máro*); Bor. "L." 150, *manro*; Pasp. *manró*.

*Melleno*, adj., dirty; Lieb. *mellēlo*, black; Pott II. 454.

*Menlo*, n., collar (*men*, neck).

*Miji*, adj., bad (*mīshipen*); Lieb. *mīdscho*; Pott II. 459.

*Mollipens*, n. pl., intoxicants (*mol*).

*Mollipens* and *pīabens*, intoxicating drinks.

*Morni* } n. pl., prayers; ? Ješ. *molínav*;

*Mornya* } Wlis. *modlyínár*, I pray.

*Morni divéss*, Sunday.

*Pen* your *mornya*, and *mi-dubel* will *dē* you *dāsta*—Say your prayers and God will give you enough.

*Mālavos*, n., lead, solder; Bor. *mollauvis*, pewter; Pott II. 456.

*Mursh*, n., man (*mush*); Pasp. *mursh*.

*Müssi*, n., arm (*mushi*); Pasp. *musi*.

*Nashav*, v., to lose (*nasher*); Pasp. *nashavāru*.

*Nik*, v., to go out; Pasp. *nikáva*.

*Jā nik*—Go out, go away.

*Paka* } adj., the first; Pasp. *arkós*; Pott  
*Pāka* } II. 77, *wágo* (wrongly connected  
with *agor*).

*Palinsa*, n., pound avoirdupois (*bálcenser*).

*Palav*, v., to follow (*paler*).

*Papper*, n., paper; Pott II. 351, *papieris*, etc.

*Par*, n., belly (*pār*).

*Paramissa*, n., story; Pott II. 359; G. p. 162, *paramisin'*, canting or quarrelling.

*Penning paramissis*, telling stories.

*Patín*, n., leaf; Pasp. *patrin*; Pott II. 348, *patinya*, leaves. *Jā aprē* the *kosht*, and *lē patinya* for the *shani*—Go up the tree and get leaves for the donkey.

*Pau* { v., *futuere*; Lieb. *puijāwa*—He  
*Pāu* { *hai'e'd* he had *diichi te kerr'l* but to  
*Pāni* { *pan la*—He thought he had nothing to do but enjoy her.

*Pipni*, n. pl., berries.

*Plessor*, v., to pay (*pesser*); Lieb. *pleis-schewāwa*, Pott II. 344.

*Poger*, v., to break (of a falling star). *Pūtk midubles* before the *stari pogers*—Ask God before the star has stopped falling (a Gypsy superstition).

*Poger talé*, to grind. Cf. *pogeraméngro*, miller.

*Popni*, n., goose (*papni*).

*Poslus*, n., plum; Lieb. *porschóssa*, Pott II. 358.

*Pósinakás*, n., handkerchief, Pott II. 365.

"When I *pandered* the *pósinakás*,  
 She *mēr'd* right away; (?)<sup>1</sup>  
 When she *dik'd* it *unklín'd*  
 She *mēr'd* right away;  
 But *mandi* so *yoki*  
 Her *lōra* did *lē*,  
 And *ae'd* to my *romado*  
 The very same day;  
 We *besh'd* on our *bul*s,  
 Had a *korō* of *tay*,  
 And *sig drē* the *salu*  
 We *praster'd* away."

*Pov*, n., field (*puv*).

*Pral*, n., brother (*pal*); Pasp. *pral*.

*Prala dābla*, "brother dear,"  
 ? blessed brother.

*Mi daden pral*, my uncle.

*Pral* in *kova*, brother-in-law.

*Prost*, v., to run (*praster*); Ješ. *prastav*;  
 Pott. II. 244.

*Raishai*, n., parson (*rashai*, *rashrai*);  
 M. II. 28, *rjašáj*.

*Rī*, n., file; Borr. "L," 262; Pasp. *rin*,  
*Ritchera*, n., elephant; Pott II. 263.  
*ritsch*, bear.

You *chiklo báro ritchera*!—You  
 great, dirty elephant!

*Roix*, n., spoon (*roi*); Lieb. *roich*.

*Rokli*, n., girl (*rakli*).

*Röringera*, n., watch-chain, watch and  
 chain [? connected with *hōra* or *weriga*,  
 or possibly both.]

*Rūta*, n., cheese; R. v. Sowa, *hruda*,  
 cheese-pudding.

*Posh palānsa* of *rūta*, half a pound  
 of cheese.

*Saleno*, adj., green; Lel. *selno*; Pott II.  
 254.

*Saliben*, n., laughter (*sariben*).

*Saulo*, adj., impure.

*Shani*, n., donkey; S. and C. *sháni*,  
 "mule."

*Báro shani*, mule.

According to P.M. *maila*, the ordinary  
 Eng. Gyp. for "ass," was never used  
 by his old Gypsies.<sup>2</sup> *Shani* may

possibly be a corruption of *djorni*,  
 "mule." The Gypsy word for "ass"  
 differs curiously in the different  
 dialects. Thus, in addition to the  
 true word *kher*, *kfer*, we have the  
 loan words:—*oslos* (Boh. *osel*);  
*purika* (Span. *borrica*); *samaris*  
 (Hung. *szamár*); *maila* (Gael. *màille*);  
*magari*, *cherú*, etc. etc.; and the  
 descriptive words, *kanályi*, Wlis. 95;  
*kaningorn*, Vaill. 111; *baraga esheri*  
 (sic) = *baru kaneskeri*, Kog. 37  
 (? Roberts); cf. *kanéngro*, "hare."  
*Bremintch*, M. *Beiträge*, iv. 38, is  
 obviously a Gypsy hoax.

*Shelólra*, n., hundred pounds (*shel*,  
 hundred).

I do not understand the termination.

*Shēp*, n., skin; Pott II. 255.

*Shēp'd*, skinned.

*Shimmī*, n., lucifer match.

*Shox*, n., cabbage (*shok*); Pasp. *shakh*.

*Shūnatha*, v., imp., listen! (*shūnta*); cf.  
*avathu*, *jātha*.

*Sikadher*, adv., quicker (*sigadēr*).

*Sikar*, v., to show (*siker*); Pasp.  
*sikára*.

*Skilliben*, n., ? prison. Only heard in  
 the phrase: *dubles skilliben*, "sky."

*Skopelo*, adj., lazy. Cf. Borr. "L," 257,  
*seoppelo*, ? sluggish.

*Skopelo* ! to the *béng* wi' *les*!

*Skopelo jukl*, lazy dog.

*Skūtenéngri*, adj., Scotch.

*Sōb*, v., to lie (*sōv*); Pott II. 234, *sob*.

*Sōrlo*, adj., strong (*ruslo*); L. *surrelo*;  
 Lieb. *sorēlo*; Pasp. *zoroló*.

*Sōrlo gōro*, strong man.

*Stopin*, n., flax; Lieb. *stōppin*; Pott II.  
 246.

*Stopin kova*, hemp.

*Sūn* { v., to dream; Pasp. *sunmó*,

*Sūni* { dream.

*Sūni'in* in my *suta*—Dreaming in  
 sleep.

*Stár*, v., to catch, seize (*storiben*, prison);  
 Pasp. *astaráva*. Cf. Croft *stor*, "to  
 feel"; *stor*, "to arrest."

<sup>1</sup> Trans. "she fainted away," but clearly incorrect as second line, though so given me. She might have fainted when she saw the handkerchief unfastened, but hardly when she saw it knotted.

<sup>2</sup> In Smart and Crofton's *Dialect* this word is regarded as a variant of *mule*; and Sir Walter Scott (*Fortunes of Nigel*, end of chap. iv.) puts the word *moyle*, signifying "mule," into the mouth of a London citizen at the beginning of the seventeenth century.—[ED.]

*Sut*, v., to sleep (*suter*).

P. M. used *sōb*, "to lie"; *sut*, "to sleep"; *sāv*, "coire," e.g. :—

"For *sāvin'* this *rokli* they *le'd* me *aprē*.

And to *storiben* they *chiv'd* me the very next day ;

Now I *besh* weary *drē* my weary cell,

And oftentimes wish *dura rokli* in hell.

My *churi monishni* and *tiknos* also *Arri* on the *drom* they were forced for to go,

*Kek tan* to *sut* in, and *chichi* to *χά* —

May hell *sāv* the *lubni* was the cause of it *sá* !"

*Sutti*, adj., lazy (*sutto*, n., sleep) ; Pasp. *suttó*, asleep.

*Tarr*, n., thread (*tav*).

*Tasipenngri*, n., frying-pan (*tasser-méngri*).

*Them*, n., country (*tem*) ; Pott II. 295 *them*.

*Til*, n., hold (*til*, to hold).

*Lē* a *til*, to take hold.

*Vál*, v., to fly ; Borr. "L.L." 120, *vol*, 210, *volélan* ; cf. Pasp. *bolávara*.

*Varton*, n., cart (*vardo*) ; Pasp. *vordón* ; Pott II. 80.

*Venta*, n., winter (*vcn*) ; Lieb. *wenda*.

*Vongar*, n., eel, snake ; ? connected with Lat. *anguis*.

*Kuska vongar*, eel.

*Vasavo* ———, snake.

*Vongar's bärk*, eel skin.

*Wáklen* } n., duck.

*Wóklen* }

*Wéther*, n., door (*wuder*).

*Wétherus*, n., bed (*wudrus*).

*Wärla*, kill her (*mör la*).

*Yäk*, adj., one (*yek*).

*Zumen*, n., soup (*zimin*) ; Pott II. 254, *zumin*.

## FROM OLIVER LEE.

*Ach talē*, to suffer under.

*Baleno bokro*, goat ; lit. "hairy sheep."

*Báro boshaméngro*, harp.

— *koshéngri*, stag.

— *yogéngri*, caannon.

*Basavo*, adj., bad (*casavo*) ; V. *masaro*.

*Berenéskro dud*, lighthouse, lit. ship's light.

? a double genitive in *cn* and *eskro*.

Cf. *dadén* and *Skätenéngri* in previous list, and Borrow, "L.L." p. 150, *match-enéskey gar*, fishy town.

*Beréngro kosht*, oak ; lit. ship-wood.

*Bērsh*, n., year (*besh*) ; Pasp. *bersh*.

*Boshitik*, n., saddle (*boshito*).

*Bāt-bāt*, very much.

*Chingercila bāt-bāt*, she scolds excessively.

*Mīro puri foki jon bāt-bāt*—My old people know a great deal.

*Būtū-mushā*, working men.

*Durikamóngro*, n., fortune-teller (*duker-méngro*).

*Jádóm me*, I went (*gīom*).

adj., like. The first syll. of this word is probably, as Mr. Groome suggests, a corruption of the Eng. "just"=jes' sar, "just like." I question the connection of the synonyms *pessa*, *pensa* with the as. Gyp. *pentchya* (as in S. and C.), and rather incline to think the *jes* or *pen* represents the sing. or plu. form of the reflective pronoun, prefixed to the true word *sar*. Cf. "*booiñélopús pēnsa rei*," S. and C. pp. 61 and 293.

*Kurila jesa grai*, he fights like a horse.

*Sor jesí rauiā*, all like gentlemen.

*Jon* } v., to know (*jín*) ; Pasp. *djanáva*.

*Jun* }

*Juna me* } v., I know.

*Junaa me* }

*Junáv me* }

*Jundóm me*, I knew.

*Ke*, prep., to ; Borr. "L.L." *ke* ; Pasp. *ke*.  
*Kek mandí nai chichi te roker ke*

*yon*—I am nothing to speak to them.

*Ke 'duva tan*, to that tent.

*K'o drom*, to the road.

*K'i paní*, to the water.

*Kēa*, adv., where (*kai*); Borr. "L.L." 140, *car*.

*Juna me kēa sī dustā bātsi*—I know where there is plenty of work.

*Kek*, placed at the end of sentence, with full accent.

*Komóra les me kek*; *rokerdóm les me kek*—I don't like him, I didn't speak to him.

*Junáv me kek* } I don't know.

*Ne juna me kek* }

*Ne jiná mi kokeró kek*, I myself don't know.

*Kelimáster gili*, hornpipe (*kelimas*).

*Kosht chinámengri*, saw.

*Kūrl*, he beats (*kūrla*).

*La*, pron. (improperly for) she; Croft. *lar*, "her"; Pasp. *la*, her.

*Nai la* (pr. *naíla*) but *káli yek*—She isn't a very dark one.

*Láva*, v., I get (*lóva*); Pasp. *láva*.

*Kana láva grai, shunéssa?*—When I get a horse, do you hear?

*Len*, pro. (improperly for) they (*len*, then).

*Já sī len adoí*—That's the way they are there.

*Livness* } n., beer (*livena*); Pott II.  
*Lucina* } 335, *lucina*.

*Maches-mush*, fish-dealer.

*Masavo*, adj., bad (*vasavo*).

*Muchti*, n., skin (*mutsi*); Pchm. *pochtan*.

*Mōri* } n., mountain; ? from Eng.

*Māri* } "moor."

*Bengíske mori* } volcano.

*Yogéske muri* }

*Pardel de mōri*, across the mountain.

*Pencl*, he says (*pencla*).

*Pencl les boro kosht kūrcl mandí*—

He says he has a great stick to beat me with.

*Putáti*, n., pl., potatoes.

*Saster grai*, railway train; lit. "iron horse." Cf. *tassermengri*.

*Sheréngro*, n., umbrella (*shero*, head).

*Tassermengri*, n., railway train.

*Tuchti*, n., breast (*tuchi*).

*Tushni-kosht*, willow; lit. basket-wood.

Cf. Harr. *kipsi-kosht* (*kipsi*="basket," not "Gypsy," as in Pott II. 100).

*Váva*, v., I come (*av*); Lieb. *wāwa*; Pasp. *aváva*.

*Váva me tussa? Ava!*—Am I going with you? Yes!

*Zi adré mi pār*, "the heart in my belly."

A common Gypsy expression both in Eng. and *Romance*.

*Zummer*, v., to pawn (*simmer*).

### From Various Gypsies.

*Bobiesto kani*, pea-hen.

*Chavaris*, n., pl., dim., children (*charo*); Pasp. *tcharoré*.

*Divin*, n., fool (*divio*, *dinvro*, etc.).

*Dromesto kosht*, finger-post.

*Hobaméskro chirikl*, cuckoo (by assonance).

*Jaróka*, n., apron (*jarjoka*, etc.).

*Kedi*, v., to gather; G. *ceday*; Borr.

"L.L." *kidda*; Pasp. *ghédava*.

*Kedipen*, collection.

*Kerrikaní*, n., housekeeper; Croft. *kairi-keni*.

*Komélsa*, thou wishest (improperly for *koméssa*).

*Korer* off, to leave off.

*Krallisi's jukl*, lion; lit. "queen's dog."

*Mán*, neg. before imperat. (= *má na*).

*Muk* . . . *te*, to cause, make, get, etc.

It has not, I think, been previously noted that *muk*, used as an auxiliary of mood, expresses relations either of possibility or of necessity. In the former sense it signifies "to let, permit, suffer"; in the latter (where it is generally followed by the particle *te*) "to cause, make, get," etc. Cf. parallel force of Ger. *lassen*. Examples of these usages are:—

1. *Muk mandí já*—Let me go.

*Muk les bikonyo*—Let it alone.

2. *Muk him te jal*—Get him to go.

I'll *muk* your *dad te kār* you—I'll get your father to beat you.

It'll *muk* her *te muter* her *rokén-gris*.



*Muvlo*, n., lamp (*mǎmli*, candle).

*Pā*, n., field (*pāv*).

*Puēngri*, potato.

*Puresto kongri*, harrow; lit. "field-comb."

*Raiōli*, n., voc. pl., gentlemen; Pasp. *raiāle*.

*Rozzems*, n., pl., Boswells, a Gypsy family.

*Sī'd*, v., pret., had (by confusion with *mandi sī*, I have).

*Shāshai*, n., rabbit (*shoshi*); Pasp. *shoshōi*.

*Tar*, n., lace (thread).

*Wolshéngro*, n., Welshman.

*Wudherus*, n., nest (*wudrus*, bed).

JOHN SAMPSON.

### III.—THREE SLOVAK GYPSY TALES.

#### I.—THE THREE GIRLS.

[The text of this story is given in my *Mundart der slovakischen Zigeuner* (Göttingen, 1887), p. 163. The story, of course, is a variant of Grimm's well-known folk-tale, "The Shoes that were Danced to Pieces," No. 133.]

SOMEWHERE there lived a king who had three daughters; they used to have rendezvous with the devils, and their father knew not whither they went. But there was a man called John: Halenka assisted him. The king asked John: "Do you not know whither my daughters go? not one single night are they ever at home, and they always tear their new shoes all to pieces." Then John lay down before the door, and watched to see where they would go to. But Halenka told him all; she assisted him. "They will," she said, "when they come, throw fire on you, and prick you with pins." Halenka told him that he must not move, but lie like a dead man. The devils came for those girls, and forthwith they went with them to hell. They went on and on to the devils, but he stuck close to them. As the girls walked to hell he followed close behind, but so that they were not aware of him. So he went through a diamond forest. When he came thither he cut off a diamond twig. He went further, but the girls cried: "John is behind us," for when he cut off the twig he made a great noise, so that the girls heard it—"John is coming behind us!" But the devils said: "What need you care for him if he is?" Afterwards they went through a forest of glass, and again he cut off a glass twig, so he had already two pieces of evidence. Then they went through a golden forest; he cut off a twig again, and so he had three. Then Halenka told him: "I shall change you into a fly; and when you come into hell creep under the bed, hide yourself there, and you will see what will happen."

Then the devils danced with the girls, who tore their shoes all to pieces; for they danced on blades of knives, and so they must tear the shoes; then they threw the shoes under the bed, where John took

them so as to be able to show them at home. When the devils had danced with the girls, each of them threw the girl on the bed and lay with her; so they did with two of them, the third consented not. When John got all he wanted, he returned home, and again lay down before the door ("for the girls may know that I lie here"). The girls returned after midnight, and went to bed in their room as if nothing had happened.

But John knew well what had happened, and forthwith he went to their father, the king, and showed him the signs. "I know where your daughters go—to hell! The three girls must confess that they were there in the fire." "Is it so?" "Do you not believe it is so? forthwith I shall show you a proof: see, here is one from the diamond forest, this second from the forest of glass, the third from the golden forest, and the fourth are the shoes which you tore all to pieces when you danced with the devils. And two of you lay with the devils; the third did not—she did not consent." Forthwith the king seized his rifle and shot them dead; then he seized a knife, slit up their bellies, and forthwith the devils were scattered out from their bellies. Afterwards he buried them in the church and put their coffins before the altar, and every night there stood a soldier on guard. But two of them every night rent the soldier in pieces: more than a hundred were so rent. At last the guard fell on a new soldier—a recruit. When he went on guard he wept. But a little old man came to him—that was God; and John, too, was there with the soldier. And the old man told him when the twelfth hour strikes and they come out of their coffins, jump in immediately, lie down in the coffins, and don't go out; for if you go out, they will rend you. So don't go out even if they beg you and throw fire on you, for they will beg you hard to come out.

So till midnight the two lay in their coffins. In the morning (?) they fell on their knees before the altar: they were prettier than ever. The soldier chose one of them for his bride, and John took the other. When they came home with them the father was very glad. Afterwards they betrothed them to John and the soldier, and if they are not dead, they are living still.

## II.—THE TWO CHILDREN.

[The original text of this story has been published in my *Mundart der slovakischen Zigeuner*, p. 165.]

THERE somewhere lived the son of a hunter, a soldier. There was also a shoemaker's daughter. She had a dream that, if she

should marry him and become with child, she would bring forth twins, the boy with a golden star on his breast and the girl with a golden star on the forehead. And he married her afterwards, but the shoemaker's daughter was poor and he was rich. So his parents would not have her for a daughter-in-law. She became with child to him, and he went off to military service. After a year she brought forth. When that befell, she had twins exactly as she had said. She gave birth to a boy and a girl: he had a golden star on his breast, and the girl bore a golden star on her forehead. But the parents threw the twins into adamantine chests, wrote a ticket for each of them, and laid it in the chest. Then they let them swim away in the Váh river.<sup>1</sup>

Then God so arranged it, that there were two fishermen who fished. They saw those chests swimming down the river; they seized both of them. When they had done so, they opened the chests and the children were alive, and the tickets were found with each of them. The fisherman having taken them up, went straightway into the church to christen them.

So those children lived to the eighth year, and went already to school. But the fishermen had also children of their own, and used to strike the foundlings. The boy was called John (*Jankos*), and she was called Maria (*Marishka*). And Maria said to John: "Let us go, my John, somewhere into the world." They went into a forest and there passed the night. They made a fire, and Maria fell into a slumber whilst John kept up the fire. There came a very old man to him, and said: "Come with me, John; I will give you money enough." He took him into a vault, a stone door was opened, and there was plenty of money. John took for himself two armfuls of money. God was with him, and he took as much as he could carry. He returned to Maria. Maria already was up and awake; she wept, for she did not know where John was. John said to her, "Fear not, I am here already. I bring you plenty of money." God had told him to take as much money as he would; the door will be always open for him afterwards. John and Maria went into a town: he bought clothes for himself and for her, and bought a beautiful house. Then he bought also horses and a small carriage. Then he went for that money into the vault and helped himself again. With the shovel he threw it on the carriage; then he returned home the possessor of so much money, that he did not know what to do with it. Then he ordered a band to make music, and arranged for a ball. Then he

<sup>1</sup> Slov. Váh, Germ. Waag, a river in northern Hungary.

invited all the gentry who were in that country, and his parents too came. He had arranged it so with the intention of recognising his parents. Indeed they came; and John recognised his mother, for God ordained it so. And John said to his mother, "What may a man deserve who brings to ruin two souls and is alive himself?" The old lady answered, "Such a man only deserves a pyre to be lighted, and himself to be thrown into the fire. And that was just what they did: they threw them into the fire, and he remained with Maria; and the gentleman cried, "Long life to them! well done!"

### III.—THE DRAGON.

[The original text is given in my *Mundart der slovakischen Zigeuner*, p. 173.]

THERE was a large town. In that town was great mourning<sup>1</sup> . . . for there was in a cave a huge dragon, with twenty-four heads. Every day he must get a woman to eat. O God! what is to be done in such a case? It is quite impossible to feed the dragon every day. There was only one girl left (her father was a very rich man: he was a king; over all the kings he was a ruler). There came a wanderer: he came into the town, and asked what was the news? They answered him: "Here is very great mourning." "Why so? Any one dead?" "We must every day feed the dragon with twenty-four heads. Should we fail to feed him, he would crush all our town beneath his feet." "I will help you out of that; it is just twelve o'clock, and I will go there with my dog." He had a very large dog; and whatever a man might think of, forthwith that dog would know. It would have striven even with the devil. When the wanderer came to the cave he kept crying, "Dragon! come out with your blind mother! You have eaten bread and men, but you will eat no more; I must try how strong you are." The dragon called him into his cave, where the man said to him: "Now give me whatever I ask for to eat and to drink, and you will swear to me never to trouble that town—never more to eat men, no not one; for if ever I hear that you do so, then I shall come here to you and cut your throat." "My good man, fear not! I swear to you, for I see you are a strong man: if it were not so, I should have eaten you long ago with your dog; but tell me what you want of me?" "I want nothing of you, but bring

<sup>1</sup> There follows in the original text: *Zatyahnuto kále thancha he lóleha*, a passage which can be understood only by comparing the text of the Moravian folk-tale, published by B. M. Kulda (*Moravské národní pohádky*, etc.; Prague, 1874), vol. i. pp. 93 ff. bearing the title, "The Soldier, the Smith's Son." In that story we are told that the houses were covered with hangings of black cloth (as a sign of mourning) when the wanderer arrived, but adorned with red cloth when he had tamed the dragon.

me the best wine and such meat as no man has ever eaten; if you will not do so, you will see I shall destroy all that is yours. I shall shut you up here, and you will never come out from this cave." "Well, I will fetch a basket of meat, and forthwith cook it for you." When he had gone, he brought him such meat as no man ever had eaten. When he had satisfied his hunger and drunk his fill, then he (the dragon) must swear to him never to eat anybody, but rather to die of hunger. "Well, be it so." He went away, that man who had delivered the town, so that it had peace. Afterwards the gentlemen there asked him what he would have for having done so well. The dragon from that time never ate any one. If they are not dead, they are still alive.

RUDOLF VON SOWA.

#### IV.—REMARKS ON THE "ZINGARESCHE."

[Translated from the *Nota* prefixed to specimens of "Zingaresche" reproduced in Vol. I., parts 5 and 6 of Signor Mario Menghini's "*Canzoni antiche del popolo italiano*." Rome : E. Loescher and Co., 1891.]

THE reader will not, I trust, be wearied if to the publication of these three pamphlets I prefix an explanation in the following rather long note. As I do not find that any of the Gypsy songs have profited in any way for certain reasons, I have gathered here from various texts the small results of a first examination and a first comparison of material, thus hoping to be of some use to the history of the Gypsies in Italy, and to the sort of literature which takes from them its name.

Some years ago Ascoli having chanced to study the language spoken by a Gypsy woman, in a comedy by Gigio Arthemio Giancarli, written in 1545, came to the following conclusion:—"Vom *langage des bohémiens* haben wir in unserem schauspiel . . . ganz und gar nichts. Es sind einfach vulgärarabische wörter und sätze, welche die *Zingana* mit ihrem verdorbenen italiänischen mengt" (*Zigeunerisches*, Halle; Fricke, 1865, p. 123). Thus, contrary to the belief of those who had thought to find in it the language used in that time by the Gypsies in Italy (*v.* Francisque-Michel, *Étude de philologie comparée sur l'argot*, etc.; Paris, 1856, p. 28), he saw in it only the proof: "dass zu Giancarli's zeiten die Zigeuner als araber galten" (p. 127). Neither does the poetry of the same kind, gathered herein, and which I have well examined, give to us anything of the Bohemian. It, however, offers to us a document conclusive enough of the

manner in which these nomads, and particularly their women, expressed themselves, when they desired to be understood by the Italians. Several of the most ancient of these compositions, as also the first and second of our own, are written in corrupt Italian. The most notable fact is, that *u* is substituted for *o* in nearly every instance in the Italian language, without any distinction or fixed rule. It is quite clear that by such a distinction the most popular poets of southern and northern Italy desired to reproduce in some way a conspicuous characteristic of the Gypsy's mode of speaking, viz. the frequency of the pure labial sound, which should not result from the pronunciation of the Italian language, altered by physiological reasons, in those foreign mouths, but reflect the colouring of a true Italian idiom which was spoken by them more or less correctly. Naturally the superfluous and illegitimate extension of the phonetic phenomena, notified by the foreign speech, betrays the ignorance and unskilfulness of those who would imitate it, as we have found that it treats of a distinct southern dialect. But to be more precise in our conclusions, there occur some terms, as *paparuta*, *-e*, *-i*; *mamuletto*, and *zia* (pp. 130, 132, 133, etc.), which, doubtless, were gathered from the speech of the Gypsy women who foretold fortunes; because they are not only to be met with in the written poetry, as above mentioned, of various countries and authors, but they also reappear in those in which all the remainder is written or spoken in the Italian language.

The words, as everybody can perceive, are Sicilian,—*paparotta*, attractive dim. of *papara*, young goose; *mammolino* is said of a very affectionate child much attached to his mother or nurse, from whose side he would not be separated; *teneruccio*, tenderly reared, (Mortillaro, *Nuovo dizion. sicil.*; Palermo, 1844), cf. *mammucchio*, Neapol.; *zia* is used also in token of respect towards persons who are not even related, particularly among country folk.

Thus the remarks passed upon the language bring us to the place whence those women came, who, wandering through the land of Italy, examining the lines in the hands of gentlewomen or commoners, and studying the brow and features, unveiled to them the future and revealed the past.

In Sicily, therefore, the Gypsies, famous for the facility with which they learnt all the languages of the divers countries they crossed, learnt, for the first time, to communicate with the Italians. In our days, it seems, no Gypsies are to be met with in the island (Bataillard is nearly the only one who asserts the contrary); yet there were

some in old times, and we have certain evidence of it (G. Pitre, *Usi e costumi, credenze e pregiudizi del popolo siciliano*; Palermo, Pedone-Lauriel, ii. 333-4). This was the first station on their way which those of the extreme western branch followed in entering Europe. Therefore we perfectly agree with the latest results of science, enunciated in Elysseeff's study upon the philological materials of Michael Ivanovitch Kounavine, which appeared first in the *Transactions of the Geographical Society of Russia* (vol. xvii.), and was afterwards translated in the *Journal of the Gypsy Lore Society* (1890, April—July), which is published in Edinburgh, to the great advantage of Gypsy studies. If the utterances of our capricious poetry could be held to possess any historical worth, I might quote, in corroboration of what has been said, the confession of the Gypsy, in the second pamphlet, who says—

"Mi dumando Hurtensia indurina, nata in la fucina di Vulcanu."

"I inquire of Hurtensia the fortune-teller, born in Vulcan's forge."

But it will suffice for the present to record a most valuable little note which Paolo Minucci added to the *Malmantile* of Lippi. "Zingane," he writes, "are women, originating from Egypt, who come into Tuscany, oftentimes from Sicily, and call themselves Zingane (Gypsy women). These women make believe that they are learned in chiromancy, and for lucre's sake they examine the lines in people's hands and reveal to them, they say, the past and foretell the future." Thus, they originated from that island, and that fact was well-known to contemporaries, as is witnessed by this evident proof, which must be assigned to the middle of the seventeenth century. And for the rest, touching the emigration of these people from the south, many other and more important documents could be sought by those who, with the keenness of modern research, revising well also materials rejected by others, would retouch this part of Gypsy history.

In the songs, farces, and comedies of the sixteenth century and the beginning of the seventeenth, the *Zingane* speak oftener the Sicilian dialect mixed with Italian than they do later: in time it became rarer with the disappearance of the Gypsies from the Italian towns. The general character of this language was maintained nearly always the same. I will only observe that G. A. Moniglia (*Delle poesie drammatiche*; Firenze, 1689, iii. 117, 125-7, 131, etc.), in his musical drama, *Il pazzo per forza* ("The madman perforce") introduces a real Gypsy and a simulated one, speaking a language the same as ours, but more marked. To the substitution of the *u* is added that of the

*i* for the *e*; this was also an exaggeration of a real Sicilian peculiarity omitted by others, and scarcely mentioned (see Wentrup's *Grammar, Fiabe, novelle e racconti*; Pitrè, Palermo, Pedone-Lauriel, 1875, clxxxii.): *chisto* is noted for *questo*, near, *chillu*, which is not Sicilian, but Neapolitan; besides the nearly exclusive use of the infinitive in verbs, a fault which all strangers fall into, who speak Italian badly; lastly the masculine nouns ending in *a*, which in Italian end in *e* and *o*, such as *pittura*, pittore (pp. 127, 153); *medica spagnula*, medico spagnuolo (p. 131); *duttura*, dottore (p. 133); *bugiarda Truttula*, bugiardo Trottole (p. 153); *sbirra*, sbirro (p. 154). Is this a subtle influence of the Gypsy language, or is it of another? And above all, can we put faith in the genuineness of the speech here expounded? Although I do not hold of any account in this case the inditing of the preface, we are assured in it that the author never forgot, "in whatever kind of representation, to observe the custom of the personage thus introduced both in his speech and in his actions, this being the greatest duty imposed by the rules of poetry" (p. 2); also I believe that we must not doubt the truth and accuracy of Moniglia in retracting, but also of this undisputed fact we must look for the reason. I do not intend now to pronounce a judgment on the matter, which would certainly be most rash and premature, but I desire only to set forth an hypothesis pure and simple, reserving myself to be able at some future time to return to the same argument, treating it more fully than the nature and the brevity of the present note will allow me. The Gypsies who came from Africa and landed in Sicily and Italy, besides the Bohemian language spoken amongst themselves and not understood by others, knew also Arabic, which they had been obliged to use whilst sojourning in Africa, so as to enable them to communicate with the natives. Across the sea they naturally enough had not quitted so soon the habit of using that language, but they must have relinquished its usage slowly, a little at a time, so that to the new-comers there had still remained for a certain time some of the forms of the Semitic language; for instance, cases of ending in *a*, such as were brought before us by Moniglia's comedy. It is perhaps too rash to think of, but I do not think it very unlikely that the language of the Cingana by Giancarli represents a real resemblance. Amid that corrupt Italian there are frequently scattered words and phrases of vulgar Arabic, and a fairly exact translation of it follows. This cannot represent that momentary state of the language in the mouth of a Gypsy woman who has only begun to speak



Italian, and who is not so fluent in it as to abandon entirely the Arabic which she spoke before, and therefore she makes great efforts in translating the Arabic phrases which she was wont to use before, and which escape her. It may truly be thought that Giancarli had thus desired to help the listener and the reader to understand the strange "cingotolar della cingana" chattering of the Zingana, as he expresses it (Venezia, 1564, 2<sup>b</sup>), caring but little if thus truth was violated. I am rather disposed to believe that he really had learnt from the Gypsies such a mixture of languages, as it is not a new thing, but it is rather like that mixed Arabic, Italian, and Spanish called *Sabir*, which Sauley noted to exist on the Algerian coast in our days (*Notes sur les bohémiens errant en l'Italie au xvi<sup>e</sup> Siècle* in the *Athenæum français*, 1853, p. 323), in those parts whence the Gypsy says she came,—"*Ane mene magb', mi star del Barbaria*" ("I come from Barbary").

I do not believe therefore in the truth of what Sauley wrote, when he said, "*La cingana de notre comédie est une femme arabe, et elle n'a absolument rien de commun avec les Tsiganes de race pure.*" It is true that there is nothing of the Gypsy in that speech, which Giancarli himself calls Arabic ("*Uane chalem' bel arbi, mi crier in murescha*") ; Ascoli, as well as Sauley, has explained it with an authority and erudition peculiarly his own. But this did not prevent the Gypsies, who had long dwelt in Africa, from still speaking the language intermixed with Italian in the form of a *lingua franca*, common dialect. Writers of comedy, reproducing in their works such a hybrid jargon, perhaps with a transcription not over scrupulous, adding grammatical errors, and sometimes a different meaning, still adhered to the lines of the reality. Neither must we think, therefore, that because Giancarli lived some time in the East, and had long intercourse and converse with Jew and Arab merchants, he should know better ; as A. L. Stiefel suggests in a recent examination of the same comedy (*Lope de Rueda und das italienische Lustspiel*, etc., in *Zeitschrift für rom. Phil.* Gröber, 1891, i. ii. 210). Very probably he had listened to, and learnt, such language from actual Gypsies, wandering about Italy. To enable us to throw a better light upon this question it is desirable that my eminent teacher, Professor F. Lasinio, would issue a final edition of so precious a comedy.

The poems commonly called "Zingaresche," which Salvini (*Discorsi accademici* ; Venezia, 1735, iii. 107) calls "Zingane," have, with few exceptions, a unique mode of rhyming. They are strophes of three

lines, the two first of septenary, and the third of hendecasyllable, with the rhyme in the middle, which divides an initial septenary from a quatrain which begins with a consonant, or by a quintain beginning with a vowel. Such naturally should be the rule; but, as is always the case, the authors, especially if popular, allow themselves much licence. The position of the rhyme would be as follows:  $a\ b^b\ c,\ e\ d^d\ e$ , thus also were composed many of the ancient prophecies, as those of Friar Stoppa (Miola, *Le scritture in volgare*, extracted from the *Propugnatore*, 1878, pp. 94-95), by Tommasuccio da Foligno (Trucchi, *Poesie italiane*, 132 sq.), and by Cecco d'Ascoli, of whom Quadrio (*Storia e ragione d'ogni poesia*, ii. 284), and Crescimbeni (*Comentarij*; Roma, 1702, i. 198), and Affò (*Dizionario preceittivo*; Parma, 1777, p. 344) say that he was the first known to use it. The Gypsies, heirs of the ancient seers and astrologers, skilled in the art of fortune-telling, took from them the rhyme, and made use of it for a more mercenary and humble purpose, and gave it its name. But it was not reserved to them only, and neither was it limited nor constrained by the arguments purely of divination. Besides Gigli, who caused an old blind man, named Tirennio, foretell the glory of the Church, and sing the praise of Clement XI. (*Balzana | poetica | detta in Arcadia | Nel chiudersi | del | Bosco parrasio | quest'anno MDCCXII. | In Siena...*, 1712, in 4°), it is also used by others in many very different subjects, as for instance in *La Pastorella* of Olimpo da Sassoferrato (S. Ferrari, *La Pastorella di O. da S.*; Bologna, Zanichelli, 1879), and in many other poems, especially popular (*v. d'Ancona, Origini del teatro in Italia*; Firenze, Le Monnier, 1879, 422 sq.). To the "Zingaresche" should be added, according to Quadrio's opinion, a quick movement in the style which would be suitable to a person stirred by prophetic fire, and the poetic genius of prophecy. "These" (the *Zingaresche*), he says, "must be woven with great poetic fire; and in every word and line must be apparent an enthusiastic meaning. Therefore the expressions must be emphatical, the conceit high, the style great, the period convenient, and an enthusiastic speech, namely, short and broken, the humour rather troubled; a continual excited affection and passion, a continual light must be seen through it, and all that, which a person of superior genius invested by the spirit of prophecy, our sound sense teaches us to be natural, that she or he would say or do."

Regarding their contents, the following Zingaresche are nearly all, with slight difference, composed thus: the Gypsy, to move her hearers to compassion, describes her long, difficult, perilous, and continuous

wanderings from land to land, exposed to the inclemency, cold, and excessive heat of divers climates, forced to sleep in the open air under the rain, and under the blast of the cold, northerly wind. She mentions the legend, which by other means reached us (Predari, *Origine e vicende dei Zingari*, etc.; Milano, 1841, p. 67-68: P. Lacroix, *Mœurs, usages et costumes au moyen âge*, etc.; Paris, 1877, p. 490: Colocci, *Gli zingari*; Torino, Loescher, 1890, p. 47 *sq.* etc.), the legend that they were "maledette eterne"—cursed eternally—condemned by God to be punished for their forefathers' fault, who had refused shelter to the Holy Family during their flight into Egypt; wherefore they were condemned to wander ever round the world, always praying and doing penance with fasting, and enduring a thousand other privations, suffering hunger and thirst, living by alms, unable ever to find a resting-place,—“‘Perchè noi,’ dice una di esse, ‘nun possun abitare tre di un locu, ci caccia il focu o inverminimu tutte’” (“Because we,” saith one of them, “cannot dwell three in one place, the fire chaseth us away, or we are covered with vermin”). But this pitiful legend, which is related by the Gypsies all over Christian Europe, seems to have been forgotten in time, or disguised, because, perhaps, it had no more the desired effect. Disguised altogether, it can be read now in a Neapolitan print, where it is said of the “Zingarella che indovina come piamente si può contemplare quando la Beatissima Vergine con Gesù e S. Giuseppe se ne andavano fuggitivi in Egitto, loro incontrò e alloggiò” (Luigi Russo, 1871), quoted by Pitrè, *Studi di poesia popolare*, Palermo, Pedone-Lauriel, 1872, p. 280; *Archivio*, of the same, i. 597-98; F. Torraca, *Reliquie del dramma sacro in Giornale di fil. rom.* iv. 39-40). And in Naples the latest descendants of this people relate, for their justification and the honour of their race, that Mary, who fled with the child to Egypt, was also a Gypsy (C. F. Dalbono, *Gli Zingari e le Zingare*, in F. de Bourchard, *Usi e costumi di Napoli*, etc.; Napoli, 1866, ii. 200).

After seeking to move the hearts of the fair hearers to compassion with the pitiful legend, the Gypsy constrains herself, and tries to please the lady by praising her beauty, then passing on to indicate some noted facts of her past life, and afterwards foretells the future, which, of course, be it understood, must always be happy. When she ends her say, she begs for alms, and sometimes promises as a recompense to bring round the ballet-dancers. In time, however, the praises to the lady wax longer and more exaggerated, so much so, that in many cases they seem to form the principal part of the composition. Great courteousness seems to permeate all. The

Gypsy even goes so far as to confess that she has undertaken these long and perilous journeys only for the sake of the lady's beautiful eyes; and she describes her journeys with a mystic cloud of words multiplied beyond measure, plundering the ancient mythology and the mediæval legends. She likewise displays and explains a great many strange objects which she always carries about with her to work marvels with.

These were the contents of the prophetic Zingaresche which appeared in the beginning of the seventeenth century, and which were much in vogue—more than one would infer from the historians. Very soon from the dispersed songs they passed to the collections, which furnished a rich repertory to the masks for every occasion. Availing myself of the help of my friend, Signor Menghini, I indicate below several of these operette, not wishing, however, to give a formal bibliography, but only to add a small contribution to those which Quadrio, Crescimbeni, and Allacci reviewed.

Del Tosi bibl. Alexandrine has the following editions :—*Vaghi, e dilettevoli* | *Giardini* | *Di Cingaresche* | *Di Alfonso Tosi Padovano*. | *Ventra* | *Da dare à una Donna alla finestra*, | *Da dar sopra della porta*. | *Da dare mirando in fronte à Donzelle*. | *Da dar sopra della mano*. | *Incontro con altre Cingane*. | *Risposta all' incontro*. | *Aggiunteui di nuouo due Cingaresche* | *Amorose bellissime* || (Fregio) || *In Vicenza* | *Appresso Francesco Grossi*. 1612, in-12, pp. 66 numbered, which is to be added to the Milanese one by Pandolfo Malatesta, 1611, and to the others by Antonio Malatesta (Quadrio, 285).

The *Nova* | *Ghirlanda* | *di Cingaresche*, | *per dire alle donne* | *con familiarità*. | *di M. Desiderio Griffio*. || (Un sole raggiante—a radiant sun) *In Venetia*, *Appresso Pietro Vssò*. 1629. | *Con licentia de' Superiori*. | *Si vende à San Luca*, and belonging to Marciana (AR. 2. 4319), also another of Gio. Battista Usso of 1632 (AR. 3. 4390). Cf. that from Milan, 1619 (Quadrio, *ibid.*) and the other Trevigi 1642 (Libri, *Catal. de la bibl. de M. L\*\*\*\**, p. 255, n. 1588).

And besides the *Zingara tibertina* (Crescimbeni, *l.c.*), the *Astrologo astronomo amoroso, zingarella da cantarsi in maschera*, etc., of Fr. Perego of Milan (Quadrio, vii. 170) and the three republished as under, may be seen the *Cingaresca* | *non pìv data* | *in luce*. | *Da recitare ne' giorni di Carneuale*. | *Con vn' altra Cingaresca noua*, | *doue si mostra varie cosette*. | *Data in luce da Girolamo Carafa* || (a warrior's bust with helmet on head) || *In Milano*, by Pandolfo

*Malatesta*. | *Con licenza de' Superiori, in 8 pp.* 8. n. n. (Bibl. comunale of Bologna), and the *Dialogo* | *di tre zingare* | *Da recitarsi il Carneuale da dar buo* | *na ventura alle Donne* | *Et in esso si mostra di belle cose, parte cauate* | *dalle Metamorfosi d'Ouidio, e parte de* | *l'Arcadia* | *de Sanazarro*; *Con gl' ha* | *bito, e liuree di esse Zingare* | *Recitato in Faenza l'anno 1585.* *Sollazeuol componimento di Annibal Paganelli* | *M. R. C. Faentino non più stampato* || | (a woman's head encircled by a wreath), in-8, pp. 24 n. n. (Bibl. Alexandrine, xiii. a. 59. 3). Lodovico Martinengo wrote one also which is to be found in ms. at the Queriniana (Zamboni, *La libreria di S. E. il N. U. Signor Leopardo Martinengo*; Brescia, 1778, p. 100).

The Zingaresche poems did not always retain the same simple form, neither were they recited by only one person. The Zingare maskers often went in crowds to the Carnival feasts, and with one accord they by turns repeated the strophes of the same song. When they met with another company brawls naturally took place, for which they had always ready more verses. The contest did not always begin only among Gypsies, but sometimes between a Gypsy and another mask. Very popular among these, as is witnessed by the multiplicity of its additions, was the *Contentione di un villano e di una zingara*—"The Contest between a Peasant and a Gypsy"—an opera by an academician of the Rozzi, by Bastiano di Francesco Linaiuolo. The first edition of it appeared in Siena in 1520, the second *ibid.* 1533. With these must also be identified the anonymous *La congrega dei Rozzi di Siena nel secolo xvi.* (Firenze, Monnier, 1882, ii. 190-1 and 2), which Mazzi, being unable to compare them with the previous ones, even doubted that they belonged to Rozzi. They bear the new title of *Commedia*. To those registered by him from Florence 1562 (see a copy also at S. Marco, 47,932, vol. v. 9), 1564, 1568, from Siena 1577, and from the beginning of 1600, must also be added the following, all without date :—

Alexandrine, Misc. xiv. a. 19. 5; perhaps the same quoted by

*Comedia di vn Vil-* | *lano 7 d'una Zinga-* | *na che da la ven-* | *tura.*  
| *Cosa nuoua ridiculo-* | *sa 7 bellissima.* || (Fregio) || *In Siena* (Bibl. Graesse, Trésor. Supplément, 197).

*Comedia di vn Vil-* | *lano 7 d'una Zin-* | *gana che da la* | *ventura.*  
| *Cosa nuoua ridi-* | *culosa 7 bel-* | *lissima.* || (Fregio) || *In Florence*  
(Bibl. Marciana, 47932, vol. vii. 4).

*Commedia* | *di vn villano* | *& d'una Zingana che da* | *la ventura.*  
| *Cosa nuoua ridiculosa* | *e bellissima* (*idem*, vol. x. 6).

A similar Contest is to be found in the "Comunale" of Siena (Cod. H. xi. 3, ff. 23-6) and is entitled *Dialogo della Zinghera col Villano* (Mazzi, ii. 190); *Ibid.* (*idem*, 5, ff. 30<sup>b</sup>-44), and also the *Zingana di un Rozzo, recitata da un contadino*, which comprehends a Gypsy song (Mazzi, ii. 226) approaching the Carnival song of the Gypsy women, ascribed to Guglielmo surnamed "Il Giuggiola" (*Canti carn.*, edit. Guerrini, Milano, 1883, pp. 187-8; in the edition of 1559, pp. 272-3).

From the contests to the farce is but a short step. The seventeenth century owned many of them, and some have survived even in our day. Crescimbeni mentions that G. A. Monaldi had collected two volumes of them, and Soleinne (*Bibliothèque dramatique*, which I could not see, p. 104, n. 4615) possessed twenty-nine. Two Roman authors distinguished themselves, and between others of this kind was Giovanni Briccio, who wrote *La zingara ladra*, 1610,—“The Gypsy Thief”—*Il vanto della zingara*, 1613—“The Boast of the Gypsy”—and *La zingara sdegnosa*—“The Disdainful Gypsy”—which besides the editions of 1620, 1621, and 1634 (Mazzuchelli, *Gli scrittori d'Italia*, vol. ii. P. iv. 2084-6; Quadrio, vii. 170; Allacci, *Drammaturgia*, 834) notes this: *La | zingara | sdegnosa | Composta in forma di Comedia | Da Giovanni Briccio | Romano | Opera di Spasso, e passatempo* || (“A man with a large hat on, and cloak, in the act of dancing”) || In Venezia, *Appresso Alessandro | Zatta. con licenza de' Sup.*, in-16, pp. 60 (Bibl. Casanatense di Roma); and Domenico Baldracco, brought to light a much greater number: *Il norcino innamorato*, 1618; *I due norcini*, 1620; *L'albergatrice*, 1622; *La zingara furba*, 1623; *La persiana*, 1629; and *La vedova mascherata* (Quadrio, *ibid.*; Mazzuchelli, vol. ii. P. i. 159). Melchior Bosso da Cora is also the author of the comedy *La zingara frustata*, 1622, 1672, and of *La zingara fattuchiera*, 1654 (Mazzuchelli, vol. ii., P. iii. 1866; Quadrio vii. 218); Reginaldo Sgambati, of *La zingara*, 1651, 1659, 1664; and in Bologna, Sarti, b. d. (Quadrio, v. 233, Allacci, *ibid.*); and G. B. Fagioli (*Commedie*; Firenze, 1736, vii. 303-45) of *La zingana*. Also the art comedy, besides the literary; and he has in his repertory several Zingare, who willingly foretell the future (Fl. Scala, *Il teatro delle favole rappresentative*; Venetia, 1611, pp. 75<sup>b</sup>, 95<sup>b</sup>; Bartoli, *Scenari inediti*, Firenze, 1880, xxxv. e passim). But their information is of no account. Very interesting on the other hand are the very modern ones; and, among others, I will quote the rustic farces published by Scherillo in the *Giambattista Basile* (1885, iii. 4-6, 18-20, and 1884, ii. 89-92); there are three “Zingare” collected at Solofra

in the province of Avellino, one was composed by G. B. Ciccarelli in 1802, the two others by Eleonardo Mosca of Solofra, of which one bears the date 1820; rough representations with only three personages, similar to the ancient ones which were recited in the country, or much better, they were sung "with a particular kind of modulation, oftener without any musical accompaniment, or accompanied by the sound of the guitar" (Crescimbeni, *l.c.*; Salvini, *l.c.*). More complicated are those of Lucca such as the one entitled *Antichissima Zingaresca di Beo di Berto nuovamente messa in iscena l'anno 1878, da Girolamo Ridolfi*, which will soon be published by my friend G. Giannini in a collection of dramatical compositions, of the Lucchese neighbourhood.

The first pamphlet is printed in a more ancient kind of print, and more incorrect than the Bibl. Palatina (E. 6. 6. 153, n. 9), with this frontispiece: *Frottola d'una cin | gana da dare la Ventura in | Maschera alle Donne. | Et un Contrasto dun Massaro con due | altri Villani per la Colta | del Communc*—(A destra una vecchia zingara seduta con una mano poggiato ad un bastone e l'altra stesa, in atto di predire la ventura, verso una dama che le siede di fronte e che par cercare nella tasca dell'abito i quattrini della mancia; in fondo una finestra—"To the right an old Gypsy woman is seated with one hand resting upon a stick and the other stretched out, in the act of fortune-telling, towards a lady who sits before her, and who seems searching in her dress-pocket for the fee; in the background is a window"). It is printed in semi-Gothic characters, *s. a. n. l.*, in-8, pp. 8 n. n. I have preserved most scrupulously the style of the other, and if there is any mistake, it results from the pre-established rule in the present collection. The variants in the Palatine which have any value are the following:—

1. verse 3, *paparuotte*—5, *licti o liticra*; many other dialectical forms have disappeared in the second impression—25, *diuotuni*—29, *credete rui*—41, *vedova*—43, *chi*—81, *vede*—86, *multe gran*—91, *madana*—109, *Haurai*—112, *ruosa*—126, joined verse—161, *paparuotti*—170, *cordiale*—179, *scorta*—184, *un*.

Mazzacroca; v. note of xi. pamphlet.

Taschirella; perhaps trescarella?

2. The metre of this poetry is the commonest of the *frottole*; septenary verse kissing rhyme, *a b b e, c d d e*. Of the 129 verses 39 are incorrect, but by reading with slight additions and suppressions they might be corrected without in the least disturbing their meaning.

Verse 3, *sason*—8, *colta*—29, *e po il*—32, *dar niente*—40, *seartablegg*—42, *e se*—52, *chioldo*—93, *mic*—103, *pagara*—107, *baiar*—112, *ognon* 117, *maldeto*—126, *lassanlo*.

E. LOVARINI.

ROMA, *Marzo* 1891.

V.—SHAKSPERE AND THE ROMANY: A NOTE ON THE  
OBSCURITIES IN *AS YOU LIKE IT*—Act. ii. Sc. 5.

IN the fifth scene of the third act of *As You Like It* occur some expressions which have never been satisfactorily explained by any commentator. Solutions have indeed been put forward in plenty, some of which seem to have been thought convincing by their authors alone; and not one has found universal acceptance among Shakspearean students. It is therefore with some diffidence that I venture—where so many have failed—to proffer yet another clue to these mysteries.

For the sake of clearness, it will be convenient to quote that portion of the scene in which the *cruees* occur. After hearing the song *Under the Greenwood Tree*, *Jaques* says—

— I'll give you a verse to this note that I made yesterday in  
despite of my invention.

*Amiens*—And I'll sing it.

*Jaques*—Thus it goes—

If it do come to pass  
That any man turn ass,  
Leaving his wealth and ease,  
A stubborn will to please,  
Ducdàme, ducdàme, ducdàme :  
Here shall he see  
Gross fools as he,  
An if' he will' come to' me.<sup>1</sup>

*Amiens*—What's that “*ducdame*”?

*Jaques*—'Tis a Greek invocation, to call fools into a circle.  
I'll go sleep if I can; if I cannot, I'll rail against all the first-born of Egypt.

The difficulties here are (1) the word *ducdame*; (2) *Jaques'* explanation thereof; and (3) his remark about the first-born of Egypt. The editor of the “*Variorum*” Shakspeare, after quoting the

<sup>1</sup> There is some difference of opinion as to the pronunciation of *ducdame* and the incidence of accent in the last line. I have marked where the accent should fall. The *a* of *ducdàme* is of course broad. It is as good a rhyme to “to me” as “weather” is to “hither” in the two verses of the song.



commentators who have proved to their own satisfaction that *ducdame* is either Latin, Italian, French, Gaelic, or Welsh, and one who says that it represents the twang of a guitar, cites with approval the verdict of Dr. Aldis Wright that it means nothing at all; is a mere 'fol-de-riddle' (as it were) to fill up space. Nobody has even tried to show why *Jaques* should suddenly make use of a Welsh or Gaelic word, or why he should call it Greek. His explanation only makes the puzzle more difficult. No one has explained what the "circle" into which fools are called may mean; and Dr. Johnson, who says that "the first-born of Egypt" is "a proverbial phrase for high-born persons," gives no example of a previous use of such a phrase, nor does he tell us why *Jaques*, at this particular point in the play, should express a wish to rail at those of high birth. It seems as though the most modern critics had made up their minds that an eccentric person like *Jaques* is capable of talking any kind of inconsequent rubbish, and that it is a waste of time to try and extract sense from it. But this is an unsatisfactory position to assume; for *Jaques*, though a whimsical fellow, is made to talk nonsense in no other passage in the play.

I believe that *ducdame* is pretty good Romanes, and that all these locks open to one key. *Jaques*, in his remarks about a Greek invocation and the first-born of Egypt, is referring to the Gypsies. There were plenty of Gypsies in England at the end of the sixteenth century, and Shakspeare must often have met with them. They were commonly called Egyptians. Now, what is more likely than that Shakspeare in some country walk, or when travelling as a strolling player, should have come upon an encampment of these strange people: men, women, and children, sitting or sprawling round the cooking-pot, ready to predict the future of any foolish country-folk who could be enticed into their *circle*?

I do not maintain that Shakspeare knew anything of the Romany tongue, but he might well pick up one word from the songs or pretended *invocations* which would go so far to impress the credulous with a belief in the "Egyptian's" occult powers.<sup>1</sup> A word so picked up and reproduced in a play some 300 years ago is not likely to correspond in appearance with the same word as known to modern experts in Romanes. But *ducdame* is very like *dukdom me* (I did harm), or *dukkerdom me* (I told fortunes, cast spells), or *dikdom me*

<sup>1</sup> Actors and Gypsies must have come across each other very often in their wanderings. I think we may infer John Fletcher's knowledge of Romanes to have been considerable. See Mr. Sampson's "Note" in the last number of this Journal.

(I saw). It resembles either of these words much more than the *duc ad me* of Hanmer, the *dusadam-me-me* of Phillipps, the *duthaich* of Dr. Mackay, or, indeed, the twanging of a guitar.

Dr. Mackay, however, although putting forward a Gaelic origin for the word, makes a shrewd guess when he says that by "Greek" *Jaques* means "Pedlar's Greek," the cant language of tramps and Gypsies. Why these people should talk Gaelic (unless in the form of Shelta) does not appear. But we know that the term "Greek" was applied to buffoons or persons of loose life, and has almost certainly been applied to Gypsies in England as well as on the continent of Europe. That *the first-born of Egypt* may signify the Gypsies will not be disputed: that *Greek* may mean the Romany tongue, and that *ducadame* may be a word or words in that language, will be admitted as possible. But to cause such meanings to appear *probable*, it must be shown that the use of a Romany expression, and references to Gypsies, come quite naturally from the mouth of *Jaques* at this particular point in the play. If I can show this, it will be admitted that the "Gypsy hypothesis" is at least worthy of consideration, it being most unlikely that all the evidence in its favour can be the result of chance.

*Amiens'* song was in praise of an outdoor, *Gypsy-like* life :—

" Who doth ambition shun  
And loves to live i' the sun,  
Seeking the food he eats  
And pleased with what he gets."

Could there be a better summary of the Gypsy ideal? One is tempted to believe that Messrs. Crofton and Smart were thinking of these lines when they wrote the Introduction to their *Dialect of the English Gypsies*, in which the following passage occurs :—

"In these days of material progress and much false refinement, they present the singular spectacle of a race in our midst who regard with philosophic indifference the much-prized comforts of modern civilisation, and object to forego their simple life in close contact with Nature in order to engage in the struggle after wealth and personal aggrandisement."

The verse added by *Jaques* gives a cynic's view of the same life. He has been forced into it by circumstances, but he thinks that any one who takes to it by choice must be a fool :—the Gajo's criticism of the Rom. He has been put in mind of Gypsies by *Amiens'* song, but (characteristically, I think) does not trouble to reveal his train of thought to his companions. He, in character of the Gypsy in spite

of himself, mystifies them with *duedème* : his explanation of the word satisfies them without displaying his full meaning. He has railed at the “amateur Gypsy” in his satirical song: he will now try and sleep—if sleep be possible on the kind of couch which this life in the woods offers to one used to the “comforts of modern civilisation.” If he cannot sleep, he will lie awake and rail at “all the first-born of Egypt”—at all those Gypsies who were born to the life and are ridiculous enough to like it.

According to the “Gypsy hypothesis,” therefore, these obscurities are not so many isolated puzzles, but are all parts of a train of thought in the mind of *Jaques*. To accept this hypothesis as the true clue does not involve any absurdities or improbabilities. I leave it to the tender mercies of Shakspeare critics and Romany scholars.

CHARLES STRACHEY.

## VI.—STATISTICAL ACCOUNT OF THE GYPSIES IN AUSTRIA PROPER.

THE *Mittheilungen der Anthropologischen Gesellschaft in Wien* (März u. April 1891) contains the following account, read before the Society’s meeting of 10th March 1891:—

Herr Benno Karpeles referred to the condition of the materials,<sup>1</sup> the uncertainty and insufficiency of which he showed by several examples. Nevertheless, it is worth while extracting from these materials a representation of the condition of the Gypsies in Austria. These must be divided into two main groups: the Gypsies in Galicia and the Bukowina, and the Gypsies of the other Crown-Provinces, with the exception of Dalmatia, which, speaking generally, has no Gypsies. The preponderating element in the first group consists of sedentary Gypsies, while those belonging to the second group are chiefly nomads.

This second group contains 2344 individuals, distributed throughout the various Crown-Provinces in the following proportions:—702

<sup>1</sup> These are based upon the official reports, which by the favour of the Ministry of the Interior were received from the political Land Bureau in the course of the year 1889, and were obtained from the Ministry of the Imperial and Royal Central Commission on Statistics. It must also be observed that the reports were primarily prepared for the Administration, and consequently no regard was had for the obtaining of the above statistical abstract therefrom.

in Moravia, 666 in Bohemia, 184 in Carniola, 174 in Silesia, 158 in the Maritime Province [*Küstenland*], 144 in Lower Austria and Styria, 87 in Carinthia, 50 in Upper Austria, 31 in Tyrol, and 2 in Salzburg. The remarkably strong occupation of the "Sudeten-Länder" is manifestly essentially ethnographic, for the Gypsies show a marked preference for the Slavs rather than the Germans, and, moreover, they have a greater facility for mastering a Slavonic dialect than the German language.

358 Gypsies, of whom 295 live in their respective native parishes, are sedentary; Moravia claiming the greatest number of settled Gypsies, namely 230. This distinction of sedentary and nomadic habits exercises no noteworthy influence upon the business inclinations of the Gypsies. In the column "Avocation," they are chiefly specified as day-labourers, and as musicians, actors, acrobats, beggars, and vagrants. A special occupation of the men is that of horse-dealing; while the women are equally noted for fortune-telling and divination by cards. It is remarkable that none of the settled Gypsies are found to occupy themselves with agriculture; most of them work for daily pay, or carry on the trade of petty smith. 14 individuals are stated to be in prison, 2 are receiving parish relief, 1 child is being brought up by strangers, 1 female is an inmate of the convent [*Kloster*] of Schwaz,<sup>1</sup> in Tyrol, 6 young men are undergoing their term of military service, and 2 children are at school. If we consider that we everywhere meet with accounts of Gypsy deserters and Gypsy runaway apprentices, and that the two Gypsy school-children have been abandoned by their mother, and are being brought up by the parish under the law of settlement, we recognise the almost total failure of the efforts, continued through several decades, to apply to the Gypsies the laws of military service and compulsory school attendance.

Bodily defects appear to be of rare occurrence: 41 persons, mostly men, are afflicted with 44 defects. On the other hand, moral blemishes are widespread. In Lower Austria, for example, there is only one Gypsy who is explicitly referred to in the reports as being non-criminal. The majority of the sentences were imposed for vagrancy and theft. It is a matter to be keenly regretted that these brief jottings practically exhaust the official reports—the more so because there would be no great difficulty in the way of obtaining precise information as to the circumstances of life among the settled Gypsies.

<sup>1</sup> Probably this should read "House of Correction for Females."—[*Mitth. d. Anthropol. Gesell. in. Wien.*]

We have a clearer picture of the Gypsies in the Bukowina and Galicia; although here, also, the reports are not free from the reproach of a want of precision. In the Bukowina there are, it is stated, 3665 settled and 29 nomadic Gypsies. Only 3361, however, of the settled Gypsies can be taken into consideration, because the remainder of this number have been forgotten to be noticed in the column headed "Place of Residence"! These 3361 Gypsies are found in all the jurisdictions of the province, and form nearly 0·6 per cent. of the population. They are distributed over 128 townships, that is to say, 38 per cent. of all the parishes in the Bukowina. Taking the total number in each place, Neu-Fratauz heads the list with 226; there are 207 at Walesaka; 114 at Keszwana and Pojeni; 112 at Unter-Pertestie; and 103 at Wojtinell. The year 1878, when Ficker obtained what appears to be an authentic return, shows a diminution of about 1630 on the total number of Gypsies.<sup>1</sup> 33 parishes show an increase, 52 a diminution, of the Gypsy population. In 42 parishes they appear for the first time. If one compares the number of Gypsies living in the various districts with the total population of the places in that district where Gypsies are most numerous, one arrives at the following proportions:—Of the total population of the places in which they live, the Gypsies form—in Suczawa 2·8 per cent., in Radautz 2·1, in Storozynetz 1·9, in Kimpolung 1·7, in Sereth 1·2, in Wiznitz 1·0, in Czernowitz District 0·7, and in Kotzmann 0·6. The total number of the inhabitants of these places amounts to 210,556, of which the Gypsies constitute on an average 1·6 per cent. From this it results that in many districts, especially in Suczawa and Radautz, the Gypsies must not be overlooked as an ethnographic element. This is one of the few certain deductions from our survey, though the individual figures stand certainly in need of correction.

Extending our inquiry, the few nomadic Gypsies, and also those settled Gypsies whose place of residence is unknown, may be added to the others, thereby raising the number to 3694. Of these 1931 are males and 1763 females. The consequent proportion of the sexes (52·275 : 47·725) differs in an important degree from the general proportion of the sexes in the Bukowina (50·1 : 49·9). The remaining Crown Provinces give a preponderance of the female sex, a contradiction which may be referred to the want of

<sup>1</sup> This quite unnatural diminution is sufficient to prove the unreliability of the enumeration in 1889.

certainty in the reports. In the individual age-classes the proportion of the sexes fluctuates. But in the age-classes above 35 years, the men are throughout predominant. Of 1000 persons, male and female, there are respectively 551 (499·6) unmarried, 401·9 (430·5) married, 37·3 (68·64) widowed, 8·8 (4·54) whose status in this respect is unknown, and among the men there are 0·8 divorced. The proportion between the productive and the non-productive population is very favourable to the former. 61·86 per cent. are between 16 and 60 years of age, 33·54 per cent. have not yet attained, and 3·70 per cent. have passed the period of production. Compared with the data furnished for Austria, the proportion of the productive population among the Gypsies is greater by about 3·5 per cent., of those not yet productive less by about 0·5 per cent., while the proportion of those past production is also less by about 3·9 per cent. Comparatively few Gypsies attain a high age, the women very rarely. Of the 38 persons above 70 years of age, only 9 are women; the oldest woman is 82, the oldest man 98 years of age. An inquiry into their civil status gives very favourable results. Out of every 1000 Gypsies, 526 are unmarried (the proportion for the total Austrian population being 596), 415 are married (Austria only 348), 52·3 are widowed (as against 55·5 in Austria). If one compares the number of the adults with the married, it results that almost 74 per cent. of these adults are married, if one takes only those above 20 years of age. Taking as limit the so-called marriageable age of 17 years complete, 66 per cent. of the adults are married. On the same basis, the whole population of the Austrian monarchy yields the unfavourable result of a lower percentage of 12 and 8 respectively. Of Gypsy adults above 20 and 17 respectively (12 and 8·3 per cent.) are widowed. For 100 widowers there are 168 widows. Deducting those who are or have been married, there is left a residuum of marriageable persons remaining unmarried. Of 1000 adults over 20 years of age, 828 are or have been married leaving 172 who have never been married. Of 1000 adults above 17, 740 are or have been married, leaving 260 who have never been married. Favourable figures such as these are found only in well-to-do and in proletarian grades of society. That the Gypsies belong to the latter cannot be doubted, in view of Ficker's statements regarding their miserable condition, and this is confirmed by these statistics. There are 745 married couples; since 1535 persons are married, 45 do not live in wedlock. In comparing the relative ages of the spouses, it appears that the majority of the marriages are those in

which husband and wife are not far removed in age from one another, and the husband is the elder. With regard to the age of marriage, the approximate result is that the wives enter into matrimony at a rather early age, the husbands proportionately later. Each family gives an average of 2·44 legitimate children; illegitimate children are rare, only 35 being noted.

Regarding their social circumstances, it is important to find here instances of Gypsies engaged in agriculture, which certainly must be held to denote an advancing assimilation of the Gypsies.<sup>1</sup> The great bulk of the Gypsies still work for daily wages or carry on the trade of petty smiths. In Wojtinell, Htiboka, Ober- and Unter-Wikow, and Brosknoutz the home industry of spoon-making<sup>2</sup> flourishes, in which about 60 families are engaged. With regard to this trade, as to the employment of the Gypsies generally, Ficker has supplied detailed and valuable information.

There are 1143 independent households, comprising altogether 3645 persons.<sup>3</sup> Consequently, this gives 3·188 persons to a household, and to a family (of such there are 955, comprising 3215 persons) an average of 3·366. However, if one deducts the solitary individuals, the proportion between the size of the families and of the households is altered. This gives 877 families with 3137 persons, 896 households with 3398; which yields a family strength of 3·548, and of households 3·77 persons. From these statements the following conclusions may be drawn regarding their social proportions. The relatively great number of married or once-married people to the relatively small size of the families and households can only be explained by a great infant mortality, or by an important tendency on the part of those who cannot find support at home to separate themselves from their family, or by a combination of both these things. Consequently, the circumstances of the Gypsies in the Bukowina do not appear to be pleasant.

The greatest number of the Gypsies live in the plain country, and those in small communities; 77 per cent. of all the townships in which Gypsies live are those with from 500 to 2000 inhabitants.

Regarding their religion, their speech, their military service, their crimes and punishments, nothing is to be found in the reports. The data as to school attendance of the children and as to characteristics are also insufficient.

<sup>1</sup> The enumeration of the year 1878 yielded no agricultural Gypsies.

<sup>2</sup> See illustrations (Figs. 3 and 4) page 67, *ante*.—[ED.]

<sup>3</sup> 49 persons could not be assigned to any household.

2346 Gypsies are returned for Galicia. Of these 1880 are sedentary, 466 nomadic. The proportion of sexes is estimated at 49·78:50·22, which, contrary to the returns for the Bukowina, shows a preponderance of the female sex. The age returns are almost the same as those of the Bukowina. On the other hand, there is an important difference in the social relations. Of 1000 Gypsies scarcely 300 are married, 635 being unmarried. These figures are probably correct, in which case they strengthen the supposition that in the report for the Bukowina every concubinage was assumed to be a marriage. The report does not enter into the question of family membership, and as little does it show the number and size of the households.

38 of the 74 Head Districts of Galicia contain settled Gypsies. If one groups the Head Districts according to the number of the Gypsies settled in each particular district, it results that in the 12 districts of the first rank alone 1374 Gypsies (=73 per cent.) are settled. Now all these districts lie along the great royal highroad by which one travels from the Bukowina by the way of Kolomea, Stryj, Drohobyez, Lisko, Jasło, New-Sandek and Saybush, on the northern slope of the Carpathians to Silesia. On the same highroad there are five other districts, containing altogether 89 settled Gypsies, so that scarcely one-fourth of all the sedentary Gypsies of Galicia belong to the remaining districts. From this it seems to follow with certainty that the route indicated *shows the line of travel taken by the Gypsies in their march from the Bukowina to Silesia and Bohemia*, because the Gypsies, as they became sedentary, certainly settled themselves down in the districts lying along the highroad.

The scantiness of the deductions which can be drawn from the reports goes far, in the present writer's opinion, to justify the wish that a new inquiry, carried out according to *scientific* principles, be made regarding the numbers and manner of life of the Gypsies in the various provinces under the Crown of Austria.

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## VII.—TWO GYPSY SONGS FROM NEU-PEST.

[The text noted down by ANTON HERRMANN and DAVID MACRITCHIE, Neu-Pest, 12th April 1891, and the melody noted by FERDINAND HELTAL. Words and melody obtained from JULIE LAKATOS, a Gypsy woman of Perbete, in the Comitát of Komorn, then living in Neu-Pest.]

## DEVLA SOSKE MAN TU MARDYEL.



Dev - la soske man tu mardyel, Ka - na  
mre pi - ra - ñe liñel? Te le liñel, de le mange  
pa - le; Ma ker mange mre jileske pha - re!

God, why hast thou stricken me  
When thou hast taken my lover?  
Since thou hast taken him, give him back to me;  
Do not make to me my heart heavy!

## MA ČINGER MAN.



Ma činger man, ma mar man, Ma činger mro sano gat,  
Mer man nane pir - a - no, Ko man tyinel sa - no gat.

Do not rend me, do not beat me,  
Do not rend my fine smock.  
For I have no lover,  
Who buys for me a fine smock.

## VIII.—REMARKS ON THE "CSÁRDÁS" DANCE.

*To the Editors of THE JOURNAL OF THE GYPSY LORE SOCIETY.*

BUDAPEST, *the 25th July*, 1891.

DEAR SIRs,—I feel much flattered at being deemed competent to furnish an answer concerning the question of the Hungarian "Csárdás" dance, which people, it is true, consider sometimes as a peculiarly Gypsy dance. Searching in books and libraries yields very little information about this subject, and that also mostly untrustworthy, so not to be depended upon.

The Gypsies are said to play the music of the csárdás better than any one else. This is true enough; but the conclusion often drawn therefrom, that therefore the dance must be of Gypsy origin, is entirely false.

I asked the opinion of Prof. A. Herrmann and of Prof. L. Katona, both editors of several ethnographical, ethnological, and folk-lore reviews, and it is specially from Prof. Herrmann, the acknowledged eminent Tsiganologue, that I learned what I am now about to write.

The question of the music of the csárdás, and its connection with the Hungarian Gypsy-music or the Gypsy Hungarian music, is not yet definitely settled. What music the Gypsies brought into Hungary, as well as what music they found here in Hungary, remains still a matter of literary dispute.

As regards the choreographic part of the csárdás, it is positive that it is connected with the ancient Hungarian "palotás" dance, which was fashionable in the 16th century. Further, the palotás is connected with the dance accompanied by the so-called *lyre-artists* (lantosok). The traces of it we may follow back to the beginning of the middle ages.

To the historical part of the subject Prof. A. Herrmann added an empirical explanation. During his long travels amongst the Gypsies of several different nationalities, and after a long and attentive investigation, he observed that Gypsies, and particularly Gypsy fiddlers, do not sing for their own amusement the Hungarian songs they usually play, but they sing their own Gypsy-songs with their Gypsy-text. It is important to note that the melody and rhythm of these genuine Gypsy-songs are always either Hungarian or Roumanian, Servian, Slovak, etc., according as the second language of the Gypsy is Hungarian or Roumanian, Servian, Slovak, etc.; but all that belongs to the manner of execution, to the performance of any

kind of formalities, variations, repetitions, refrains—in short, all concerning the externality of music or the technical or ornamental part of it, is common to all Gypsies.

The same may be said of their dance. As I have observed above that Gypsy fiddlers do not sing for their own amusement the Hungarian songs they usually play, so Gypsies do not dance the csárdás; but in the popular dance of the Hungarian Gypsies there are a great many elements of the Hungarian csárdás, just as in that of the Roumanian Gypsies there are elements of the Roumanian "hora,"—and in that of the Servian Gypsies elements of the Servian "colo."

*In short, with Gypsies we may see the temperament of the people in whose country they live, and this appears as well in their music as in their dance.* On the other hand, their own temperament produces some changes, and there is reciprocal action.

So we may positively state that the Hungarian csárdás is from both the musical and the choreographical point of view independent of the Gypsies, and it had been played and danced also without and before the Gypsies and the Gypsy-music—in the time of the lyre-artists who were not Gypsies.

About the nature and movements of the csárdás dance it must be remarked that it has been much altered since a generation ago. Fashion caused very many changes in it, and altered its nature more than once. The so-called salon-csárdás of to-day is thoroughly different from that of the years before 1848. It is even quite different in the different parts of the country. But the leading movements—or, more correctly, the rhythm of it—are throughout identical. There is also much that is individual in the figures and in the ornamental formalities, which may have some likeness to some foreign dance, *e.g.* to the Servian "colo," but the rhythm as well of the music as of the dance is a genuine Hungarian one.

A description stating exactly the nature and the movements of the csárdás dance would be a delicate task. I dare not even attempt it. But I have made one of my friends—who is besides an eminent feuilletonist, and author of several clever articles on similar subjects—promise to do it for me and also for you. As soon as I have it from him in Hungarian, I will not delay to write and send it to you in English.—I remain, dear sirs, yours truly,

J. SÁRMAI.

## IX.—NOTES ON THE NOMADIC GYPSIES OF POLAND

(In the neighbourhood of Raciaz, in the Government of Płock).

IN the month of May every year the environs of the town of Raciaz, situated on the Raciazka, a tributary of the Wkra, are visited by bands of wandering Gypsies who traverse the neighbouring country. These Gypsies form two ethnographic groups: the first consisting of the indigenous stock, which for centuries past has wandered throughout Poland; while the Hungarian Gypsies visiting Poland from the other side of the Carpathians constitute the second group. The native Gypsies wander in gangs of from twelve to sixteen in number, inclusive of women and children. These gangs have neither law nor leaders, and on account of this anarchy the members of this first group often quarrel among themselves, and join other gangs or form new ones. One often meets a Gypsy man or woman travelling alone from one village to another. In the course of their wandering life the native Gypsies occupy themselves in stealing, in begging, in fortune-telling, and occasionally in horse-dealing. Each band has usually one or two wagons (*bryczka*), with a pair or two of horses, which they frequently exchange at fairs. The native Gypsies lead a very poor and frugal life; their principal fare is black bread and potatoes,—and when they manage to steal a fowl, a turkey, or a bit of meat, then they have a feast. What is very characteristic of the native Gypsies is that they never commit a theft in the villages or the estates beside which they are living for the time being, but practise their profession with great boldness in the neighbouring villages and their environs. In summer they live in tents or temporary huts (*zatory, szatasy*) constructed from branches, reeds, and leaves, obtained in the neighbouring forests. In winter they transfer themselves and their belongings to the houses of the Jewish brokers, to whom they do not pay any board, but with whom they divide their spoils. The native Gypsies speak Polish perfectly, but they have also their special language; and they dress like the general population of the country. The most common of their family-names are Paczkowski, Głowacki, Wolski, and Wiśnieski. They are only nominally Catholic, for they do not practise any of the religious ceremonies except those of baptism and marriage. The Gypsies are very reserved and taciturn in their attitude towards the native (non-Gypsy) population. Their nomadic life and social condition have given them a stamp of melancholy. They are always sad;

they seldom sing, and their legends, traditions, and poems are few in number. Sometimes when they have been drinking brandy in the wine-shops, and are in a lively mood, they sing local songs in Polish, or at times in the Gypsy language, which they call "*Romanes*." They style themselves "*Románo polsti*" (Polish Gypsies). Morality has no existence among them.

The following are some of their words:—*Národos*, nation, people; *Nebos*, heaven, the sky; *Nikaj*, nowhere; *Nikdi*, never; *Ohlászki*, publications; *Ostro*, sharp; *Papirkos*, paper, or a (paper) rouble; *Chlibos*, bread; *Cipa*, hen, also a young girl; *Palónka*, brandy<sup>1</sup>; *Peczonka*, roast, roast-meat; *Remeslos*, profession or trade; *Ksendz*, priest; *Rektoris*, schoolmaster, also rector of a church; *Rodni*, father; *Rodnica*, mother; *Romnóri*, Gypsy woman or wife; *Szirota*, orphan; *Mra*, God (they also use *Bogos*); *Rodni nósi k'je nebosi*, Our Father who art in Heaven.

The second group of Gypsies wandering in Poland, namely those of Hungary, cannot be compared with the native Gypsies. The Hungarian Gypsies (*Románo*) are wealthy, and they are chiefly tinkers and smiths by occupation. Each band of Hungarian Gypsies consists of forty or fifty people, with a capital of from four to six hundred roubles, which they deposit as security when copper caldrons are intrusted to them for repair. Every band is under the rule of a "*Biro*"<sup>2</sup> (mayor) and his assistants, who are elected yearly. The "*Biro*" is distinguished by his costume, ornamented with immense silver buttons, and by a staff (*Bulava*, *Buzogány*<sup>3</sup>) with a large silver head. The Hungarian Gypsies pay the proprietors for the privilege of camping in their meadows or fields. If any one should forbid them to camp in a forest or on a meadow, then they threaten to set fire to the property. In their contact with the people of Poland these nomadic Hungarian Gypsies are haughty and rough; but they very seldom commit theft. The Gypsy women tell fortunes and practise medicine. In autumn they return to their own country, or sometimes—though rarely—they winter in the towns of the Government of Płock, Sawatki, Kalisz, etc. Among themselves, the Hungarian Gypsies speak their own language, and in their intercourse with the Poles they speak Polish—but very badly. Their usual surnames are:—Demeter, Csob, Fekéte, Beli, etc. These wandering Hungarian Gypsies are of the same type, and have the same customs, traditions, songs, and legends as the Gypsies living always in Hungary.

VLADISLAV KORNEL DE ZIELIŃSKI.

<sup>1</sup> Cf. Magyar *Pálinka*, brandy.—[Ed.]

<sup>2</sup> Magyar *Bíró*, mayor.—[Ed.]

<sup>3</sup> Magyar *Buzogány*, mace.—[Ed.]

## X.—AN OLD KING AND HIS THREE SONS IN ENGLAND.

## A WELSH-GYPSY TALE.

[THIS long folk-tale was sent me in a letter of 15th March 1880 by John Roberts, the Welsh Gypsy harper, of whom my *In Gypsy Tents* (Edinburgh, 1880), gives both a portrait and a full account. I printed also there (pp. 299-317) this story, but with the Rómani portions in English. This is the first time that the actual text has been printed; it has been set up *verbatim et literatim* from the old man's ms., the punctuation only being modified. It is, I believe, something new, alike to folk-lorist and gypsologist, that a *raconteur* should write down his own folk-tale, a Gypsy be able to express himself in a long Rómani holograph. As to the folk-tale, I may observe—what, of course, I could not know when I first printed it—that a fairly close variant of it is “The Accursed Garden,” in Theodor Vernaleken's *In the Land of Marvels: Folk-tales from Austria and Bohemia* (London: Sonnenschein, 1884), p. 304. For the magic ball of yarn, compare the *Folk-lore Journal* (Dec. 1890, p. 495), and for “the big hairy bear,” a Danish folk-tale cited by Clouston (*Popular Tales and Fictions*: Edinburgh, 1887, vol. i. p. 329). As to the Rómani of the story very much might be said—so much, indeed, that there is no space here to say it. The occurrence of English words, often much disguised, is likely to prove the chief difficulty to students of Rómani; e.g. “che tall,” in the third line, is just “chi tall”—“nothing at all.” *Mendesen* is one of many English words dressed up in Rómani garb. *To* stands sometimes for *t'o*, “and the,” sometimes is the English “to” or “too.” The frequent occurrence of such subjunctival forms as *vos*, “I should come,” is noteworthy, as also the wealth of case-endings. With these few hints I commend the story to our members, but I would also urge on them, or any one of them with time enough at his disposal, that a week or fortnight spent at Newtown, in North Wales (John Roberts' home), might enable him to rescue from oblivion many such Gypsy stories, valuable alike to linguist and to folk-lorist.—F. H. GROOME.]

A DOI ses yecker porro koreelish, ta ses les trin chavay. Ta ow porro koreelish geyas very nasvaloo timeos. Ta doi ses che tall ta sis kelles les mishtoo, but some sonekaieskey pabba from some dortano Temestay. Ta doi gillaye trin palla apra grengey dommoo, te dicken for some a dolla pabeney, te mendesen lengo Dad. The Three Brothers sett off togeather, and when thy came to some cross Roads, the holted, and refreshed themselves a bit; and there they agreed to meet on a sirtain time, and not one was to go home before the other. So Tom took the right and Bill went on straight, and poor Jack took the left. And so as to make my long story short I shall follow poor Jack, and leve the other two take their chance, for I dont think they was much good in them. Well now poor Jack rides off over hills dales valies & mountains, threw wooly woods & sheep walks (whare the old chap never sounded his hollo Bugle horn) further then I can tell you to night or ever I intend to tell you. At last a doi veyas poshey kai some porro kairestey, poshay borro veshestay, ta doi ses; some porro morsh, ta beshelles, avree posh ow odare. Ta lesko dickyben ses, dosta te trashyven ow Benges. Te porro pendas leskey, “Koshkey sarla tokey, mw koreelisheskey chavo.” “Good morning to, you old gentleman,” was the answer by the young

prince, and frightened out of his wits, but he did not like to give inn. The old gentleman told him to dissmount and to go in to have some refreshments, and to put his horse in the stable such as it was. After going in, and Jack feeling much bettr after having something to eate and after his long ride, begun to ask the old "how did he know that he was a kings Son. "Oh dear!" pend the porro, "I jond that you was kings son, and I know what is your bissness better then what you do yourself, so totay will have to atch a kai karratt, ta canna shan in ow vodros mosent ves trashadoo cann shonesa chomanny te vel kai too a doi vella all manner of sappa, ta store peirengary, ta some tryesena te jan yndra teree kaw kand ta moy. "Ta mind," the porro morsh pend "te challavesa tot ow least bitta, adoi vesa turnamen ynra yeck a dolla kolla to kokaroo." Poor Jack did not know what to make of this, but however he ventured to go to bed; and just as he thaught to have a bit a sleep, hear they came around him, but he never stird one bit all night. "Wel, mow tarno chavvo, sar shan enay sarla." "Oh I am very well, thank you, but I did not have much rest." "Well, never mind that, you have got on very well so fare, but you have a great deel to go threw befor you can have the Golden appels to go to your Father. So now you better come to have some breakfast before you start on your drom to my other palls house. Now totays will have to mok your own Grai hear with mandays untel totays vels pallay akai popalay to mandays, and to poker to mandays saw ow kova trustle how totays jall dunlay." After that out comes a fresh Horse for the young Prince, and the old man give him a Ball of yarn; and he flung it between the horses Tow Ears. and off he goes as fas as the wind, which the wind behind could not catch the wind before, until he comes to his second oldest Brothers house. When he rode up to the Door he had the same slute as he had from the first old man, but this one was much ugleyer one then the first one: he had long gray hair, and his Teeth was curling out of his mouth, and his finger and Toe nails ware not cut for many thousands of years, so I shall lave you to gus what sort of a looking. being he was. But still his romano Rokraben was soft and nise, much diffrent to his youner Brother. He put his Horse in a much better stable, and calls him in, and givs him plenty to eate and drink, and dosta Tovaloo & Tatopanny; and they have a bit of chatt before they goes to bed, when the old man asks him meny qustions. "Well now Tarno chavoo, I sopose ta to shan yeck a koreelisheskey chavay, ta vesa te dikes trustle sonekaieskey Pavva te mendin less, because nasvaloo sillow. *Jack*:—"Awallay may shom ow tarnadare ow Trin pallla ta

commos may mishto te la dolla colla te ja pawlay mansa." *Old Man* :—  
 "Wel, maw mind, mw tarno chavo, bitcher ava may glan totay karratt  
 kai mw poradare Pall canna vesa to yndray ow vodros, ta penava  
 saw leskey so wantesesa, and then na vella doi kek boot trobla  
 leskey, te bitcherel tot ynglay kai ow tan ta see tot to gas te les a  
 colla, but you must karact tot karratt not te challaves tot kanna  
 shonesa dolla colla te danden ta te posaven tot, or elce kesa borro  
 mizzyben te kokorestey."

The young man went to Bed, and bard all as he did the first night,  
 and got up the next morning well & harty, and thaught a good deel  
 of the old mans romano drom the night before. After a good break-  
 fast, and passing some few remarks what a curious place that was,  
 when the old man should say "Yes" to him, "you will come to a more  
 curious place soon, and I hope I shall see you back hear alright."  
 When out comes another fresh Horse, and a Ball of yorn to through  
 between his Ears. The old man tells him to jump<sup>u</sup>p, and said to  
 him that he has made it all right with his oldest Brother to give him a  
 quick reseption, and not to delay any whatever "as you have a good  
 deel to go threw in a very short & given time." He flung the Ball,  
 and off he goes as quick as lightning, and comes to the oldest Brothers  
 house—I forgot to tell to tell you that the last old man told him not  
 to be frightened at this ones looks. Well to make my long story short,  
 the old man recived him very kindly, and told him that he long  
 wished to see him, and that he would go throw his work like a man,  
 and return back hear safe and sound. "Now to night I shall give you  
 rest; there shall nothing come to disturb you, so as you may not feel  
 sleepy to morrow. And you must mind to get up midling early, for  
 you got to go & come all in the same day, for there will be no place  
 for you to rest within thousands of miles of that place, and if there  
 was you would stand in great danger never to come from there in  
 your own form. Now my young Prince—mind what I poker you—  
 tomorrow, when you go insight of a very large Castle, which will be  
 sorrounded with black water, the first thing you will do you will tie  
 your Horse to a Tree, and you will see Three butyfull Swans in sight,  
 when you will say, "Swan, Swan, cary me over for the name of the  
 giffin of the greenwood; and the Swans will cary you over to the  
 castle. There will be Three great entrence before you go in. The  
 first will be gaurded by Four great Giants & swords drawn in their  
 hands; the Second entrence Lions and other things; and the other with  
 Firy serpents and other things to frightfull to mention. You will have



to be there accactly at one oclock, and mind and lave there precisely at Two—and not a moment later. When the swans cary you over to the Castle, you will pass all these things when they will be all fast a sleep, but you must not notice any of them; when you go in you will up turn to the right, you will see some grand rooms, then you will go down stairs, and threw the cooking Kitching, and threw a Door on your left you go into a Garden, whare you will find the apples you want for your Father, to get him well. After you fill your wallet, you make all the speed you posably can, and call out for the Swans to carry you over the same as before. After you get on your Horse, should you hear anything shouting or makeing any noise after you, be shewer not to look back, as they will follow for Thousands of Miles, but when the time will be up and you neer my place it will be all over. Nay conaw mw Tarno morsh, pendom tokay saw ta se tot te kes kallyko, ta karact soever kesa maw dick trustle tutay, canna dickesa saw dolla trashaday colla, ta sovenna. Riger tot koshko ozzey ta ker sig from adoi, ta keraba pawlay sig sar e tis kai a may popalay. Commos te jona sar ses me Doi Pallla canna mockdan len, ta so penday tockey trustle manday. “Well te penna ow tatchyben tookey, mankey mokdom may e Londra mw Dad ses nasvaloo, ta pendaloo shomes te va akattar te dika for e sonneykaieskey Pabbaa, ta dolla veles e only colla ta kelles les mishtoo. Ta kauna veyom kai tecro tarnadare Pall e eistis na haivos les kek mishtoe. Lesko rokraben ses like e Angatreney callay. ta not like teerro. Rokeresa to e same sar e welshynengey romanay, ta jaw haiadom to vaver Pall mishtoo. Pendas yov boot colla mangey so te kerra, mankey veyom ackai. Ta thoughesom yecker ta tecro tarnadare Pall, chedasman, inow wrongo vodros cann chedas saw dolla sappa te dandelman saw e ratt, poste pendas mangey Jaw seslo te vel, ta pendas a jaw see ow same ackai, but pendas na ses tot kek yndray turey vodrey, but pendas canna vos kai too ta llatos tot fineo camlo romano porro morsh.”

*The Old Man* :—“Jaw se, my dady, meero tornadare Pall prasdeyas away canna seslo tarno e Angaltreney Collensa; ta ne nai lengo rokraben kek ow same sar morro rokraben. Well, mok te las dropa comey Tattopanny ta Bitta Tovaloo—and then jasa mangey inow vodros. You need not trashes; ne nai doi kek, sappa akkai.”

The young prince went to Bed and had a good nights rest, and got up the next morning as fresh newly caught Trout. Brekfast being over, when out comes the other Horse, and while sadling and fetdling, the porro morsh begun to laugh, and pokerd to the tarno Rye that if he dikht a rikanny Tarney Rawney not to ateh with her

to long, bechance she may jongavelpes, and then he would have to ateh with her or to be turn into one of those unearthly monsters, like those which he will have to pass by going into the Castle. "Ha ha ha! you make me laugh that I can scarsly buckle the saddle straps. I think I shall make it all right, my uncal, if I dicks a tarney Rawney there, you may depend." "Well, my dady, I shall dik how you will get on."

So he mounts his arab steed, and off he goes like a shot out of a Gun. At last he comes in sight of the Castle. He ties his Horse safe to a Tree and pulls out his Watch, it was then a quarter to one when he called out "Swan, Swan, carry me over for the name of the old Griffen of the Green Wood." No sooner said then dun. A swan under each side and one in front took him over in a crack. He got on his Legs, and walked quiatly by all those Giants, Lions, Firey Serpents, and all manner of other frightfull things . . to numerous to mention, while they ware all fast a sleep—and that only for the space of one hour—when into the Castle he goes, "neck or nothing." Turning to the right, up stairs he runs, and enters into a very grand Bed Room, and seen a butyfull young Princes laying full stretch on a butyfull Gold Bedstaid fast a sleep—it will take me to long to discribe the other butyfull things which was in the room at the time—so you will pardon me for going on, for there was no time to lose.

He gazed on Her butyfull form with admeration, and lookt at her Foot, and said, "Whare there is prity Foot, they must be a prity Leg." And he takes her garter off, and buckels it on his own Leg, and he buckles his on hers. He also takes her gold watch and pocket-handkerchief, and exchanges his for hers, after that ventures to give her a kiss, when she very neer opend her eyes. Seen the time short, off he runds down stairs and, passing threw the cooking kitching, threw whare he had to pass to go into the Garden for the apples, he could se the cook allfores on her back on the midle of the Floor with the Knife in one hand & the Fork in the other. He found the apples out, and filled his wallet well; and by passing threw the kitching the cook did very neer waken; and she did wink on him with one eye, but he was obliged to make all the speed he posably could as the time was neerly up. He called out for the Swans, and off the maneged to take him over (but they found that he was a little heaver then when he was going over before). No sooner then he had mounted his Horse he could hear a tremendus noise, and the Enchantment was broak, and they tryde to follow him, but all to no

purpose. He was not long before he came to the oldest Brothers house, and glad enough he was to see it, for the sight and the noise of all those things that ware after him very neer frightend him to death.

“Well, veyan, my dady, boino sham te dik a tot. Av tellay, ta elhiv ow grui ine stanya, ta av yndray to les ehoben. Jonna ta bockaloo shan palla saw dova kovva ta geyan yn roll; undray doia Castla; ta pen mangey saw so cedan, ta saw so diktan, adoi. Adoi ses vaver coreelishengey chavay gillay by a katar te jan kai doia Castla, but kek na vellay pawlay jiday ta too than ow only yeek ta ever pagardas, ow covva mangey te ja from akai. Ta connaw, to must ves mansa, ta borrey chorrey unray to vast, ta must e ehines meero sharro away, ta muste otcheres les yndray doia wella.

The young Prince dissmounts, and puts the horse in the stable and then goes in to have some refreshments, for I can ashewer you he wanted some, and after telling him evry thing that past, which the old gentleman was very pleased to hear, the boath went for a walk togeather. The young Prince, looking around and seeing the place allround him looking dredfull, also the old man. He could scarsley walk, from his Toenails curling up like Ramshorns that had not being cut for many hundred years, and big long hair; and altho his teeth was curling out of his mouth, he could speak the Romano Languge better than any other. The come to a well, and he gives the Prince a sword, and tells him to cut the old mans head off, and to thro it in that well. The young man, threw him being so kind to him, has to do it against his wish, but has to do it.

No sooner he dus it, and flings his head in the well, then up springs one of the finust young Gentlemen you would wish to see; and instead of the old House and the frightfull-looking place, it was changed into a butyfull Hall and Grounds. And they went back and enjoyed themselves well, and had a good laugh a bout the Castle, when he told him allabout what had past—espesaly when he told him a bout the cook winking on him and could not open the other eye. The young Prince laves this young gentleman in all his glory and he tells the young Prince (before leaving) that he will see him again before long. They have a jolly shake hands, and off he goes to the next oldest Brother, and (to make my long story short) he has to do the other Two Brothers the same as the first, and he has to take to his own horse to go home. Now the youngest Brother there was a good deel of English colloos in him, and begun to ask him how things went on, and making enquirys, and asking,

"Did totays dick my Two palls?" "Awalay." "How did they dik?" "Oh! dicktta mishadosta. Comdomlen may mishtoe. Penda boot colla mangey so te kerra." "Wel did totays jal to the castle?" "Awalay, my cokel." "And will pen mandays what did you dik undray doi—did totays dick the Tarney Rawney?" "Awa, dicttom la, ta dosta vaver trashadey colla." "Did totays shon any sap danding you in my poradare Palls vodros?" "Keker na ses doi kek sovdom mishtoe." "Totays wont have to sov in the same vodros karrat; you will have to chin mandays shareo off in the sarla."

The young Prince had a good nights rest, and chenged all the appeerence of the place by cutting his head off before he started in the morning, having a good breakfast, and suplying himself with a little Tatto panney and a good lot of Tovalo for the Road before starting, for he had a very long way to go, and his Horse had not the same speed as theres had. A jolly shake hands, and tells him its very probable that he shall see him again very soon when he will not be aware of it. This ones maussion was very prity and the country around it butyfull after having his head cut off; and off he goes over Hills, Dales, Valies, & Mountains, and very neer loosing his appels again—I forgot to tell you that he give some to each of those Brothers before laveing. At last he arives at the cross roads where he has to meet his Brothers on the very day appointed. Coming up to the place he sees no tracks of horses, and been very tiard he lays himself down to sleep, by tieing the horse to his Leg, and putting the apples under his head, when presently up comes the other Brothers, the same time to the minute, and found him fast a sleep. And they would not waken him, but said one to another, "Let us see what sort of apples his got under his head." So they took and tasted them, and found they were diffrent to theres. They took and changed. his apples for therse, and hooket it off to London as fast as they could, and left the poor fellow sleeping. After a while he awoke, and seen the tracks of other Horses he mounted and off with him, not thinking anything about the apples being changed. He had still a long way to go by himself, and by the time he got neer London he could hear all the Bells in the Town ringing, but did not know what was the matter until he road up to the Palese, when he came to know that his Father was recoved by his Brothers applss. When he got there his Two Brothers went off to some sports for a while, and the king was very glad to see his younest Son and was very ankisious to taste his apples, and when he found out that they ware not good,

and thought that they ware more for poisoning him, he sent immediately for the head Butcher to behead his youngest Son, and was taken away there and then in a Carrege. But instaid of the Butcher taken his head off, he took him to some Forrist not fare from the Town, (because he had pity on him) and there left him to take his chance. When presently up comes a big hairy Beare, limping upon three Legs, and The Prince poor fellow climed up a Tree frightend of him; and the Beare telling him to come down, that its no use of him to stop ther, with hard perswession poor Jade comes down. And the Bear speaks to him in romanos, and bids him to "Avakai poshes manday, na kerava may kek dosh tokey Fedadare se tokey te vemans te les som hoben, I jona ta bokalo shan saw kava timeos." The poor young prince says, "Naw na shom very bokalo kek, but very trashado shomes canna dicktdom tot te ves kai may first, canna na ses man kek tan te prasta away totay." The Bear said, "I was also a trashed totays when I dicked dova Rye a chivinging totays tolay from dova verdo. I thaught totays would have some yogengers. with you and that you would not mind mawring me if you wod see me; but when I dikt the Rye galling away with the verdo and mooking you pallay by yr kokero I made bold to come to you, to dick ho you was; and now I jon who you are very well. I sent totays the corcelishis tarnadare chavo. I dikt totays and your Pall and dosta vaver Ryeas undray kava vesh meny times. Now before we go from hear I must tell you that I am a Romano chall in disgieze. and I shall take you whare we are atching at. The young Prince up and tells him everything from first to last, how he started in sarch of the apples & about the Trin Porrey Morsh & about the castle, and how he was served at last by his Father after he came home, and instaid of the Butcher to take his Head off he was kind enough to lave him to have his life, and to take his chance in the Forrist, liv or die. "And hear I am now under your pertection." The Bear tells him, "Av anglay, my Brother, there shall be no harm come to you as long as you are with me." So he takes him up to the Tents, and when the sees um coming the Girls begin to laugh, and says "Hear is our Jubal coming with a tarno Rye." When he advanced neerer the Tents they all begun to know that he was the young Prince that had passed by that way meny times before, and when Jubal went to change himself, he colled most of them to geather in one Tent, and tells them everything all about him, and tells them to be kind to him. And so they ware, for there was nothing that he desiard but what he had the same as if he was in the Palace with his Father and

Mother. He was allowed to romp & play with the Girls, but no further, threw his Princely manners and chastity of the Girls hinderd all bad thoughts. Him having Lessons on the Welsh Harp when a Boy by some Welsh Harper beloning to the Woods or Robbarts Famaly, who were welsh Romanys of north Wales, made a little diffrence to his way of speaking to that of the London Magpies, when they use to say "Dorda, this Tarno Rye Rokers as if he was Two hundred years old, we cant understand him." They use to have a deal of fun with him at night time when telling his funey Tales by the Fire. Jubal, after he pulled off his hairy coat, was one of the smartest young men amongst them, and he stuck to the young Princes closest companion. The young Prince was allwese & very sociable merry, only when he would think of his Gold Watch the one as he had from the young Princes in that Castle. The Butcher allowed him to keep that for companny, and did not like to take it from him, as it maight come usefull for him some time or another, and the poor fellow did not know whare he lost it, being so much exited with evrything.

He pased off many happy days with the Stanlays and Grays in Epping Forrist; but one day him and poor Jubal was strouling threw the Trees when thy came to the very same spot whare thy first met, and accidently looking up, he could see his Watch haugin up in the Tree which he had to clime when he first seen poor Jubal coming to him in the form a a Bear, and cries out "Jubal, Jubal, I can see my watch up in that Tree." "Well, I am shewer, how lucky," exclaimed poor Jubal, "shall I go and get it down?" "No, I'd rather go my self," said the young Prince.

Now when all this was going on the young Princes whom he changed those things with in that castle seen that one of the King of England sons had been there by the changing of the watch and other things, got herself ready with a large Armeey. and saild off for England. She left her Armeey a little out of the Town, and she went with her gaurds straight up to the Pallece to see the King, and also demanded to see his sons, and brought a fine young Boy with her about nine or Ten monthes old. They had a long converseation together about diffrent things. At last she demands one of the sons to come before her, and the oldest comes, when she asks him, "Have you ever been at the Castle of Melvales?" And he ansures, "Yes." She throws down a Pocket hankerchief, bids him to walk over that without stumbling. He goes to walk over it, and as sooner he put his Foot on it he fell down and broak his Leg. He was taken off imme-

diently and made a prisnor of by her own Gaurds. The other was called upon, and was asked the same questions, and had to go threw the same performance, and he was also made a prisnor of. "Now," she says, "have you not another son?" When the King begun to shiver and shake andnock his Two knees together that he could scarsleystand upon his Legs, and did not know what to say to her, he was so much frightend. At last a thaught came to him to send for his head Butcher, and enquiard of him perticularly. did he behead his son or is he alive. "He is savid, Oh King." "Then bring him hear hear inmediently, or else I shall be dun for." Tow of the fastest Horses thy had war put in the carrage, to go a look for the poor Welsh Harping Prince. And when thy got to the very same spot whare thy left him, that was the time when the prince was up the Tree getting his watch down, and poor Jubal standing a distance off. They cried out to him did he see another young in this wood. Jubal, seeing such a nise carrige, thought something and did not like to say no, and said yes, and pointed up the Tree; and they told him to come down inmediently, as there is a young Lady in sarch of him with a young child. "Ha ha ha!" Jubal, did you ever shon jasavo kavva in all yr meraben, my Brother. "Do you call him your Brother?" "Well, he has been better to me then my Brothers." "Well for his kindness he shall come to accompanny you to the Palace, and see how things will turn out." After thy go to the palace he has a good wash, and appears before the princes, when she asks him, or puts the question to him, had he ever been at the Castle of Melvales. When he with a smyle upon his Face, and givs a graecfull bow, and says my Lady, "Walk over that Handkerchief without stumbling." He walks over many times, and Dances upon, and nothing happend to him. She said with a proude and smiling aire, "That is the young man." and out comes the exchanged things in sight by boath of them. The Prince that night steals himself to her Bedroom, and in the morning, when some of the servants goes to see what she requires ses him in the same bed and begin to split on him, not thinking that he was about going to make a great alteration with those that ware kind to him and those that ware not, when presently she orders a very large Box to be brought in and to be opend, and out comes some of the most costly uniform that was ever wore on a Empreores back. And when he dressed himself up the King could scarsely look upon him from the dazzling of the Gold and Dimonds. on his coat and other things. He orders his Two Brothers to be in confindment for a period of time; and before the Princes demands him to go with her to her own

country she pays a visset to the Gipsies Camp, and she maks them some very hansom presents for being so kind to the young Prince; and she gives Jubal an inveteation to go with them, which he excepts, also one of the girls for a nurs; wishes them a harty farewell for a while, promising to see them again in some little time to come by saying "Manehen, choodley, Romany shom may me kokerey. Commos te dicka temen. ynray meero Tem. They go back to the King and bids farewell, and tells him not to be so hasty an other time to order people to beheaded before haveing a propr cause for it. Off they go with all there Armeý with them; but while the soldiers were striking there Tents He bethaught of himself of his Welsh Harp, and had it sent for immediantly to take with him in a butyfull wooden case. After the went over they calld to see each of those Three Brothers whom the Prince had to stay with when he was on his way to the Castle of Melvales, and I can ashewer you when thy all got togeather they had a very marry time of it. The last time I seen him I play upon the Princes harp, and he told me he should like to see me again in North Wales. Ha, ha, haa! I am glad that I have come to the finish. I aught to have a drop of scotch ale for pening all dova hochaben.

JOHN ROBERTS.

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## REVIEWS.

*A Czigany* (The Gypsy), one of the early works of the founder of the Hungarian popular drama, Edward Szigligeti, is one of the most successful of Hungarian popular pieces. Twenty years ago every variety of the drama used to be represented in Budapest on the boards of the National Theatre. The popular drama, and subsequently the opera, then began a separate existence, and now a new theatre for the acting of comedy is about to be founded. But on certain occasions prominent members of all the three stages unite in one common representation, in the highest style of art. Thus, on the 26th of May last, in the Royal Opera-House, Budapest, the above-mentioned drama was represented in masterly fashion. A splendid, truly artistic rôle was sustained by Edward Ujhezi, a Hungarian actor, who with manifest genius unites earnest and intense study with vivid portraiture. His *Tsigo* was a perfect representation of the Hungarian Gypsy village blacksmith.

BUDAPEST.

A. H.



IN a recent letter to the *Daily Graphic*, Dr. Gordon Stables, R.N., who has travelled over Great Britain in his Gypsy caravan, during his leisure time, for the past six years, writes strongly against the "Movable Dwellings Bill," and the would-be philanthropists who support it. "In that time," he says, "I have been, of course, meadow-mate with scores of caravan people, and know them to be honest, frugal, and industrious, and, I must add, civil. . . . As to their children, they delight to place them forward; and many whom I have known were far ahead of the rustic or city gutter-snipe. . . . Caravans are nearly always natty and clean and pretty. . . . And, God knows, Gypsy children respect their parents far more than society children do. . . . If this abominable bill becomes law, I shall willingly register like the rest. Domiciliary visits I shall resist—my dogs and I—and shall treat any one as a highwayman who dares to put foot on my carriage without my permission. I fear I encroach on your space, so must not say more. Only I heartily condemn Mr. George Smith's silly and unnecessary bill."

THE *Detroit Free Press* (Michigan, U.S.), of 2nd Sept. 1891, has a paragraph relating to the birth of a Gypsy child "in the woods of Newton, a suburb of Boston, . . . who, a month hence, will be christened King John of the Gypsies, and proclaimed throughout all Gypsy land as successor of King Henry, late ruler over the Romany tribes of the United States, Canada, and the South American States." His father is Sam Buckland (of a well-known English Gypsy family), and his mother—through whom this alleged kingship comes—is described as "a great-granddaughter of Charlotte, who was the twenty-seventh queen of the Zut tribe of the Basque and Asturias provinces in Spain." As her father, "King Henry," is said to have died "in Birmingham, England, last November," it will be an easy matter to ascertain the pedigree of this princess "of the Basque and Asturias provinces."

*Mélusine* (t. v. n. 10., pp. 262-3) contains a review of Mr. Leland's *Gypsy Sorcery*, and in the course of his remarks the reviewer draws attention to M. Pischel's strictures (*Göttingische Gelehrte Anzeigen*, 10th December 1890) on the writings of Dr. von Wlislocki. Although a writer cannot, as a rule, be expected to answer every one of his critics, we should be glad to see a definite response on the part of Dr. Wlislocki to the objections of his reviewers.

It is with the most sincere regret that we announce the death of Professor Isidore Kopernicki, which took place on 26th September last. The next number of the *Journal* will contain a notice of our esteemed friend and colleague.

## NOTES AND QUERIES.

### I.

#### GYPSY REGISTERS, ETC.

THESE notes were received by me several years ago, but I have lost the letter accompanying the second batch, so regret that I cannot give their author's name.

"4th May 1883.—DEAR SIR,—Having seen your request, in the preface to *In Gipsy Tents*, for any registers, etc., of Gypsies, I herewith send you some entered in the parish register of Seend, Melksham, Wiltshire, and copied from a copy of an old parish clerk, whose relation is now parish clerk and says he 'minds' him telling him of the burial of one of the Gypsies. She had a long 'following,' and a great 'hue and cry' was made over the grave, and a 'great emptying of snuffboxes' took place also over the grave.—Yours, etc., L. B. SCHOMBERG. P.S.—See also *The Genealogist*, vol. 3, 'Extracts from the Parish Register of Seend,' by my brother, A. Schomberg, p. 397.

"Mary Jenkins, a witch that hath a familiar spirit, was buried the 2d August 1794.

"Eleanor, a Gipsy child, daugr of Jonas and Constant Smith, was baptized the 24th July 1796.

"Ann, a Gipsy child, daugr of Sympathy Bucklan, base-born, was baptized 4th July 1802.

"Mesela, a Gipsy child, daugr of William and Susanna Bucklan, was buried the 25th April 1805."

#### Baptisms.

#### NEWLAND, CO. WORCESTER.

	Child's Xn. Name.	PARENTS.		Parents' Abode.	Occupation.	Officiating Minister.
		Christian Name.	Surname.			
1870. Nov. 22, S. Cecilia, V.M.	Cecil Tennant.	Maundrew Agnes	Florence.	Camping for the time near Newland Court.	Basket and Chairmaker.	W. H. Harrison, Priest.

I am told these were Gypsies.—W. C. B.

See also a paper in *Archæologia*, xlv., and the remarks on pp. 198-9; Miller's *Doncaster*, 1804, p. 237 (quoted in *N. and Q.*, 4th S. iii.); White's *Nat. Hist. of Selborne*.

"Died last week at Paddletown, Mrs. Stanley, the Dowager Queen of the Gypsies of the counties of Wilts, Hants, and Dorset, in her 101st year. A numerous crowd attended the funeral."—Hull-Rockingham newspaper, 17th March, 1821.

F. H. G.

## 2.

## THREE EXTRACTS FROM THE "ANNUAL REGISTER."

Vol. ix., 1766, p. 169.—"At Maidstone Assizes, eight were capitally convicted, of whom seven were Gypsies, condemned for horse-stealing and many other felonies."

Vol. xii., 1769.—"A few days ago the inhabitants of Guildford and Naphill set out armed to dislodge the formidable gang of Gypsies, highwaymen, and smugglers, in Naphill wood. Several of them having been forewarned, fled before the town's people reached the place. However, after a sharp onset, they took fourteen of them."

*Ib.* p. 128.—"On Tuesday last, as two gentlemen were riding over Hounslow Heath, they observed a number of people assembled under two trees which grow by themselves, and, curiosity leading them to see what could be the matter, found that they were a gang of Gypsies, about twelve in number, who were boiling and roasting in the modern taste *al fresco*, on account of a conversion, as they called it: this conversion consisted of rubbing and dyeing a fine young girl about seventeen with walnut shell, it being the first day of her entering into the society." X.

## 3.

MS. VOL. OF SERMONS, PREACHED AT HULL BY SAMUEL CHARLES,  
A NONCONFORMIST, 1687-1690.

"I have seene those people we vsually call Gypsies greedily fasten vpon such Carrion, which I had much ado to perswade my self to beare the sight of, and much more ado to abide the Smell of, and yet these poore wretches eat it greedily."—P. 46. "Those vagabond impostures that goe vp and downe the land commonly called by the name of Gypsies, even they are said to have a Governer and a King over them."—P. 563.

Cornelius-a-Lapide, *Comment. on Acts xxi. 38* (ed. Antwerp, fol. 1672, p. 315):—"Errones illi quos Itali *Cingaros* vocant, qui divinando enique fortunam evacuant bursam, Egyptii nuncupantur, & ex Egypto se venisse jactitant."

## 4.

## DOGS AS DRAUGHT ANIMALS.

With regard to Mr. MacRitchie's "Note" in the last *Journal* (page 63) respecting dogs as beasts of draught, the Statute 2 and 3 Vict. c. 47, sec. 56, prohibited (within the Metropolitan Police District) the drawing of "cart, carriage, truck, or barrow" by dogs, under penalties of 40s. for the first, and of £5 for subsequent offence.

This Act was extended in 1854 to the rest of the United Kingdom (17 and 18 Vict. cap. 60, sec. 2).

That the use of dogs to draw carts was of ancient date in England appears from a picture in a manuscript of the early part of the fourteenth century, in which three dogs are seen harnessed tandem-fashion to a small two-wheeled cart. This picture is reproduced in Jusserand's *English Wayfaring Life*, English edition, page 90.

CHARLES STRACHEY.

## 5.

## GYPSIES IN SOUTH AMERICA.

Our fellow-member, the Marquis Colocci (who has just returned from two years of travel in South America), writes as follows :—

“In Brazil one finds Gypsies whose people have been long settled in that country, and again others who have accompanied recent European immigrations, nearly all Spanish Gypsies. They live by begging and by following the occupation of pedlars. But one can add nothing to the account already given by M. Mello Moraes.<sup>1</sup>

“Some Gitanos, doubtless, exist in La Plata, but they are lost in the Spanish colony, and possess no special characteristics.

“This is a result of the law which prohibits Gypsies from landing at Montevideo or Buenos Ayres. The Immigration Law relating to them is to this effect :—

“‘Art. 47 (*Ley de Inmigracion*). Asiatic and African immigration, and that of the people known by the name of *Zinganos* or *Bohemios*, into the Republic, is also forbidden.

“‘Art. 48. The infraction of the preceding articles will be punished by a fine of 100 *pesos* for each immigrant unlawfully brought, and the captain of the ship is, moreover, obliged to immediately re-embark those people.’

“In fact, in 1887, the German packet, *Schiedam*, was obliged to re-embark at Montevideo 87 Gypsies, who had come on board at Rotterdam. A similar occurrence took place at Montevideo in the beginning of 1888.

“Some people assert that they have seen Gypsies at Buenos Ayres and Montevideo. But these are Syrians, from the Lebanon, who speak Arabic and are Christians.”<sup>2</sup>

## 6.

## AN EMINENT WELSH GYPSY FAMILY.

“*Adré o Lavines tem o Romanies* see Woods, Roberts, Williams, and Jones. In Wales the Gypsies are Woods, Roberts, Williams, and Jones.” This list, given in *The Dialect of the English Gypsies*, is supplemented in Mr. Leland’s *Gypsies* by the name *Ingraham*, borne by a Gypsy clan which is stated to travel about “Wales and Birmingham, or in the *Kálo tem* or Black Country.” This family last-named is more fully spoken of in the pages of *In Gipsy Tents*, where (pp. 197-8) John Roberts, the celebrated Gypsy harper, descants upon the various Welsh Gypsy families. “Already John must have run over the four children, twenty grandchildren, fifty-four great-grandchildren of Abraham Wood, the founder of the chief Welsh Romani clan, who ‘came up into Wales about one hundred and fifty years ago or thereabouts,’<sup>3</sup> and was ‘buried at a lonesome quiet little place by the seaside, on the road from Towyn to Dolgelly, in a church that’s not been used for a church as long as I can remember.’ For when I strolled up he was speaking of the Ingrams, who ‘with the Woods were the first as came to Wales. And the first place they took a liking to, on account of rivers and other things, was near Llanidloes, Llanbryn-mair, and in the neighbourhood of Machynlleth; and near Aberystwith some of them bought little estates, and others took to travelling. The Ingrams lived near Llanidloes, and the Woods near Llanbryn-mair. They were supposed to be in possession of abundance of gold when taking these places; they were thought gentlefolks of in those days.”

<sup>1</sup> See *Gyp. L. Soc. Journ.*, vol. i. pp. 57 and 232.

<sup>2</sup> In any case the acceptance of such people is equally an infringement of Article 47 above quoted.—[ED.]

<sup>3</sup> “About 200 years ago” is the period fixed by this same John Roberts in his account of the Welsh Gypsy Musicians quoted in vol. i. of our *Journal*, p. 180.

Additional statements, with which we have been favoured by Mr. Archibald Constable, are to this effect :—

"In the register at Llanfihangel Geneldglyn, Cardiganshire (where a branch of the Ingram family settled), there is this entry in 1759 : 'Meredith, son of William Ingram, a Gipsie, was bapt'd.'" "The old Ingrams are coming" ("*Mae yr hen Ingrams yn dyfod*") is a local saying in that part of Wales, announcing the arrival of a band of Gypsies; and apparently (like *Faw* on the Borders, and *Boswell* or *Bozzle* in Yorkshire), this surname is used not only to denote a special family, but as a generic name for all Gypsies." A correspondent further states :—"I send you what information I can collect about the Welsh Gypsies. Tradition says that the first Ingram arrived with asses laden with gold, which would mean, according to the land he bought, about £10,000. Tradition also tells us that he was an Alderman of London. I don't know that he was related to the Yorkshire Meynell Ingrams, but they trace their descent from an Alderman of York."<sup>1</sup>

Another letter is as follows :—"In answer to your letter of 29th instant respecting the Ingram family, I beg to state that from information communicated to me by a member of the family now deceased, and from facts which came under my notice, I am of opinion the founder of the family must have settled in Montgomeryshire early in the seventeenth century. I was informed he acquired a fortune in London and purchased the estate of Glynhafren (Glen Severn) in the early part of the seventeenth century, extending from the borough of Llanidloes along both banks of the Severn to Plynlimmon. Glynhafren house is an ancient mansion still standing and inhabited, about four miles from Llanidloes, and six miles from the foot of Plynlimmon. The Ingrams built another (brick) residence, called Old Hall, still inhabited, about three miles from Llanidloes. . . . Several of the Esquires of Glynhafren bore the name of Robert Ingram, and were officers—lieutenants and captains—in the Royal Navy. . . . My recollection of the later Ingrams was that they were people of large build and dark complexion. The Ingrams of Glenhafren bore the reputation of honourable and kind people."

From the various accounts regarding this family (which appears to be extinct in the male line) there is every reason to accept as true John Roberts's statement, that "they were thought gentlefolks of in those days."

## 7.

30th June '91.

To the Editor, *Gypsy Lore Journal*.

SIR,—While reading Mr. Leland's most interesting work on *Gypsy Sorcery*, I was struck by the numerous words which are still extant in India, some of the verses being perfectly intelligible phonetically. I ought to have known that Romany originally came from India, but I was not prepared to find that I could translate some of their incantations without the least difficulty. If I had the work by me now, I would give a specimen which would be understood by any fairly intelligent native of the Dekhan; but one of the nursery rhymes will serve the purpose, and I think I can quote it fairly correctly. But before considering the nursery rhymes themselves, I must explain that in India, at the present day, they consist, in the first place, of some permanent jingling expression, and, in the second place, of "topical" hits invented by the nurses, and suited more or less to their ideas.

<sup>1</sup> In case it may appear to some that a Gypsy could not possibly have been an alderman, it may be pointed out that a descendant of the Gypsy Faws or Falls was Provost of Dunbar in the year 1781, while a certain "Baily Faa" of Dunbar is mentioned in a letter of about the year 1669 (Miller's *History of Dunbar*: Dunbar, 1859).

I give the following as a specimen, and I remember it well because of the peculiarly feminine idea as to the origin of barn-door emotion. The manly idea is that the cock gets on the highest point within his sphere of influence, and in the pride of his strength shouts defiance to all his enemies. This is not what the nurse tells the Indian child. She says—

*Kookooroo, kookooroo ká.  
Murgi sola baida dyá,  
Jaldi batcha paida kiyá.  
Kookooroo kookooroo ká.*

Which means—

The cock shouts “kookooroo.”  
The hen laid sixteen eggs,  
And quickly hatched the chicks.  
The cock shouts “kookooroo.”

Of the two rhymes in Mr. Leland’s book, I take the second first, because it is intended for an infant wondering at everything with eyes wide open.

The refrain is,

*Ikeri tikeri dekk,*

or

*Ikeri tikeri dzó, as used in India ;  
Hickery dickery dock, as used by the Gypsies.*

Now, are they the same? The Indian (Marathi) expression implies looking everywhere as for something lost.

About the next one I feel considerable hesitation, especially as regards the third line—the whole line, “Irish man” in particular, being a serious obstruction.

The Romany has it thus (so far as I remember)—

*Ikeri, akeri ukeri An  
Fílassi follasin Nicholas John  
Quebbe Quabee Irishman  
Stinglém Stanglém Buck.*

I would put it as follows, and challenge the opinion of any one whose work has lain in the districts of Western India :—

*Ikeri Akeri Ukeri á  
Fíllasi foolasi Nígelas Ján  
Qeera Qeera aissa mán  
Stinglé tsanglé bakk.*

While the Gypsies use many words in their original meaning, they seem at the same time to use many words the original meaning of which they have ages ago forgotten—or never knew.—I am, etc.,

W. LAING, Lt.-Col.

## 8.

### SICILIAN GYPSY FORTUNE-TELLERS IN 1850.

Gypsies were to be met with in some of the towns in Sicily in 1850, viz. in Catania, Palermo, and Messina. They carried a box slung over their shoulders, supposed to contain a serpent (the emblem of wisdom), and as they passed along the streets they called out, “*Ah, che passa l’indovina ventura!*—*Buona ventura, ah!*”—“See, the fortune-teller is passing!—Good fortune!” “*Chi vuole indovinata la ventura?*”—“Who wants to have his fortune told?”

I can vouch for the authenticity of this assertion, made to me by an eye-witness who is still alive.

V. L. MAYLOR.

## 9.

CAIRD=MIMUS.

In the translation of Leslie's *History of Scotland* [Rome, 1575, 1578] made by Father James Dalrymple, Religious in the Scottish Cloister of Regensburg, 1596, and edited for the Scottish Text Society, in 1887-88, by the Rev. Father E. G. Cody, O.S.B. (part ii. p. 225), will be found the following mention of "Kardes" :—

*Dalrymple's Version.*

"S. Columba, inspirit be the haly spirit of prophesie, fortalde Eugenie<sup>1</sup> lang befor, that he in Scotland sum tyme sulde Reygne : quhen frome his barneheid vpp, he was brocht vpp be S. Columba, and be him in-formet in the Way of vertue, he tuik far mair trauel to defend his awne w<sup>t</sup> wapounes, than to seik nocht perteineng till him, or vthir menis geir. To wicked men he Was euir molestfull, all gude men w<sup>t</sup> gret luue and charitie, he Jm-braced. Kardes and Bardis, Gem-steris, Gloutounis [*in the original Latin* "Mimos, bardos, histriones, parasitos"], and syk kynd of men, that in nathing delyted bot in ydilnes, he out of his cuntrey thame quyt banised, for the maist parte, and mony of thame compeled to seik thair leiueng hardlie, and with sair labour" ["multos ex suis finibus ejiciebat, multos ad rastrum et pistrinum, ut duriter sibi victum quaeritarent, cogebat"].

*The same in modern spelling.*

"Saint Columba, inspired by the holy spirit of prophecy, foretold Eugenie long before, that he in Scotland some time should reign : when from his childhood up, he was brought up by St. Columba, and by him informed in the way of virtue, he took far more trouble [or endeavour] to defend his own with weapons, than to seek what did not pertain to him, or other men's goods. To wicked men he was ever molestful, all good men he embraced with great love and charity. Cairds and bards, gamesters [? or, players at games, that is, actors], gluttons [*in the original Latin* "Mimos, bardos, histriones, parasitos"], and such kind of men that delighted in nothing but idleness, he banished, for the most part, quite out of his country, and compelled many of them to seek their living with all hardship and drudgery."

## 10.

GYPSIES AS WORKERS IN WAX.

(From *Notes and Queries*, 3rd S. x., July 28, 1866, p. 65.)

"The first appearance of a Gipsy tribe in the Australian colonies is thus chronicled in a New South Wales newspaper, of date May 1866 :—

"The *Orange Guardian* mentions that the first Gipsies seen in Australia passed through Orange the other day, *en route* for Mudgee. Although they can scarcely be reckoned new arrivals, as they have been nearly two years in the colony, they bear about them all the marks of the Gipsy. The women stick to the old dress, and are still as anxious as ever to tell fortunes ; but they say that this game does not pay in Australia, as the people are not so credulous here as they are at home. Old "Brown Joe" is a native of Northumberland, and has made a good deal of money even during his short sojourn here. They do not offer themselves generally as fortune-tellers, but, if required and paid, they will at once "read your palm." At present they obtain a livelihood by tinkering and making sealing-wax. Their time during the last week has been principally taken up in hunting out bees' nests, which are very profitable, as they not only sell the honey, but, after purifying and

<sup>1</sup> *i.e.* Eugenius the Fourth, King of Scotland (A.D. ca. 600), whose name heads the section of Leslie's *History* from which this extract is taken.

refining the wax, manufacture it into beautiful toys, so rich in colour and transparency that it would be almost impossible to guess the material.<sup>7</sup>

“*Melbourne.*”

D. BLAIR.”

## II.

### “THE SEVEN GYPSY JARGONS.”

When Borrow was arrested in Madrid, in his character of Bible Society Agent, he overheard one of the police officials say of him, “He understands the seven Gypsy jargons.”—(*The Bible in Spain*, chap. xxxix.) Is this expression probably meaningless, or has it any connection with “the seven languages” of Mr. Groome’s Gypsy (*G. L. Soc. Journ.* vol. i. p. 374-5)?

DAVID MACRITCHIE.

## 12.

### TINKERS IN THE NORTH OF SCOTLAND.

(Extracted from an article on “Modern Gypsies” in *The Modern Church*, Glasgow, August 6, 1891.)

In the north of Scotland the Gypsies [or tinkers] claim kindred with the clans, and are in many cases real descendants of Highland freebooters. We have little need in the North to look to India as the origin of these tribes. They speak very pure Gaelic, and have the physiognomy of the natives. The men are strong and well built. The young women are often very pretty, but as they get older become hideous in the extreme from exposure and hardship. They call themselves Macneills, Macalisters, Williamsons, and Stewarts, though “A’ Stewarts are nae sib to the king.” There are two families of Stewart, one of which looks down upon the other as not being so “aristocratic,” and as being only pretenders to the name. Besides these there are often tribes from England that pay a flying visit, and others whose original country it would be difficult to determine.

As a rule, they have no disposition to join civilised life. They love their freedom, owning no restraint, and, with the exception of the descendants of the freebooters, they claim no country as their fatherland, and have no touch of patriotism. Their home is in their family, wherever it may happen to be.

Sometimes, indeed, a wandering tinker marries a respectable country girl; but the result is, not that the tinker becomes respectable, but that the wife adopts his life and calling, and with success, if success it may be called. Here is a true case in point, which shows that, once dragged down, the wife can even outdo her husband. A tinker having married a respectable girl, made her adopt his wandering and begging life. One day they called on a farmer, and the tinker begged some old clothes, but without success. His wife now turned on her persuasive eloquence, and begged with such persistence that the tinker himself looked at her with an expression of supreme disappointment, saying to the farmer, “Weel, Mr. Campbell, when I married my wife folk telt me that I merrit a gentlemumman, but it strikes me she’s *the biggest tinker o’ the twa.*” The nicety of the expression could scarcely be excelled by many with greater pretensions to what is called “wit.”

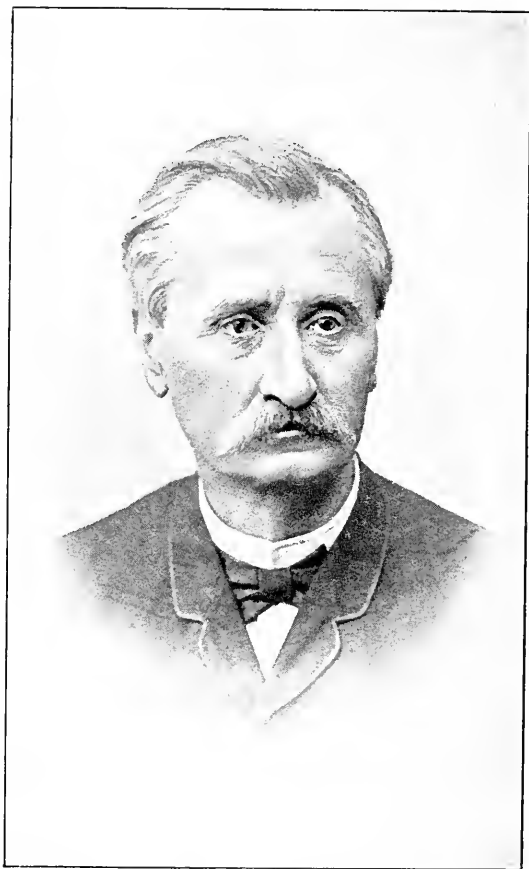
Many Gypsies have, as I said, some notion of religion. They have marriage ceremonies amongst themselves, although they seldom report these to the registrar. When they receive a gratuity they are profuse in their benedictions, and as profuse in their curses when they don’t. “Thank ye, mem; the Lord bless ye and the deil miss ye” is a very common form of benediction, while their maledictions can only be equalled in Billingsgate.

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*All Contributions must be legibly written on one side only of the paper, and bear the sender's name and address, though not necessarily for publication. It must be sent to D. MACRITCHIE, Esq., 4 Archibald Place, Edinburgh.*







1887.

Dr. J. Kapernicki

# JOURNAL OF THE GYPSY LORE SOCIETY.

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## I.—ISIDORE KOPERNICKI.

THE announcement contained in our October number of the death of Professor Isidore Kopernicki would be read by all our members with deep regret. But although the loss which our Society has thus sustained is great indeed, his death will be mourned throughout the whole world of science.

Born in the now-Russian province of the Ukraine, on 14th April 1825, Dr. Kopernicki studied first at the gymnasiums of Vinnitsa and Kiev, and latterly at the University of Kiev, where, in 1849, he obtained the diploma of M.D. A Government scholarship which he held obliged him to remain for eight years in the Russian army, and during that period he took part in the Crimean War. The high services then rendered by him in the military hospitals were duly recognised by Government, the title of Councillor of Court, together with the orders of Saint Anne and Saint Stanislas being conferred upon him. At the close of the war he was appointed Prosector of Anatomy at the University of Kiev, which office he held until the beginning of 1863, when the last Polish insurrection broke out. Dr. Kopernicki, who was by lineage and sympathies a Pole to the very heart, at once resigned his appointment at Kiev and took part in the movement, entering the Polish army as surgeon, in which capacity he rendered great service to his wounded compatriots at Kalisz. When, in the following year, the insurrection was suppressed, Dr. Kopernicki resolved to devote himself wholly to science, and accordingly he proceeded to Paris, where he studied under Claude Bernard and Quatrefages. From Paris he went to Servia,

whence he was called to Bucharest, where he was intrusted by the Roumanian Government with the organisation of an anatomical collection. In this work he achieved a marked success, and received from the King of Roumania the medal "*bene merenti*."

In 1870 he left Bucharest for Cracow, where he presented himself for examination in medicine at the Jagiellon University, and again received the degree of M.D. The same University admitted him as professor in 1876, and in 1886 appointed him to the Chair of Anthropology, an office which he held till his death. His many services to science were otherwise recognised throughout Europe, and he was an honorary member of the Anthropological Institute of Great Britain and Ireland, and of the Anthropological Societies of Berlin, Vienna, Brussels, and Florence. Even to sketch the outlines of the work done by him would occupy considerable space, for he was all his life an indefatigable worker. His interesting and varied collection of books and papers has, we understand, been bequeathed to his university. Among these were the fruits of his many anthropological journeys, latterly among the Carpathians, during the summer recess. Armed with his small "instantaneous" camera, he never lost an opportunity of preserving a record of any type or characteristic that seemed worthy of note, and he had also sufficient artistic skill to embellish his notes with coloured representations of anything striking or archaic in the dress of the peasant populations among whom he travelled.

It is as an anthropologist that he will be chiefly remembered; his own favourite study in that wide field being craniology. And when, in 1872, he contributed to the *Archiv für Anthropologie* a monograph, "*Ueber den Bau der Zigeunerschädel*," he united with that special taste another that particularly appeals to the members of our own Society. In that Society he always took a keen interest, and our *Journal* has been enriched by many contributions from his pen. Besides six Polish Gypsy Tales collected by himself, he has contributed to our pages "Notes on the Dialect of the Bosnian Gypsies," and suggestions for a system of uniformity in Gypsy orthography; while we are indebted to him for translating (into French) Dr. Elysseeff's Russian account of the "Materials" of Kounavine. Indeed, any service he could render us in translating Polish and Russian MSS. was most freely and heartily given, and his help in the conduct of this *Journal* was greatly appreciated by his colleagues. His Gypsy studies were profound; and although we know him in these pages chiefly through his folk-tales, he had studied the language very fully,

and the MS. vocabulary which he showed to the present writer at Cracow is extremely valuable. He was an accomplished linguist, knowing every dialect of the Slav language, and being fairly well acquainted with nearly all the languages of Europe. Specimen pages of a projected collection of Gypsy tales and songs were sent by him to our various members a year or two ago; and as that work did not appear, we reproduce his *échantillon* in those pages. He further possessed an album of Gypsy photographs, very numerous and interesting, of which he allowed us to print some copies for our October number.

It was no further back than the month of May last, that I had the privilege of making the personal acquaintance of Dr. Kopernicki. He was just then recovering from a severe illness, and was consequently unfit for any prolonged exertion. Nevertheless, he accompanied me (happy in so amiable and accomplished a guide) through the churches, museums, and libraries of Cracow, with the history of all which he showed a wonderful intimacy. Nor did he hesitate to perambulate the populous Ghetto of the city, with its long-robed, ringleted Jews, in order to gratify the whim of an inquisitive stranger, whose peculiar taste amused him more than the too-familiar spectacle. Indeed, I shall never forget his kindness to me, both in his hospitable home (where he showed me all his Gypsy treasures), and in our walks together during the two or three days I spent in Cracow. The unusual exertion, so soon after his illness, was, I feared, too great a strain upon him, but he was good enough to say that my visit had done him benefit.

He never really recovered his strength after this illness. A prolonged visit to a Styrian health-resort proved unavailing, and he only returned to Cracow to die. Even during his last months he continued his work, and the "*Finis laborum*," which his son-in-law heard from his lips as he was dying, fitly finished a life of incessant labour. The portrait of him which we here reproduce—excellent though it is—gives an undue sternness to his face. Firm and resolute as he was, there is here only a faint suggestion of the amiability which was one of his strongest characteristics. For, while he will long be remembered by the world of science as an accomplished and persevering scholar, and by those of his own race as a true patriot, his memory will also be cherished by all his friends as that of a modest, gentle, kindly man.

DAVID MACRITCHIE.

## II.—SPECIMEN PAGES OF DR. KOPERNICKI'S PROJECTED WORK.

PARAMISA.—CONTES.

23

### II. Paŕe duj phraŭa, goghiaver the dyliŕo.

1. Ehin jek gadŕi, igen ore ; \*  
ehin ła gadŕia duj murŕa :  
jek goghiaver ujek dyliŕo.  
Nane łaŕ sova te dŕighioŭ ;
5. so varekaj ornas,  
vaŕ oda dŕighionas.  
Jekvar ehin jek barvaŭo gadŕio ;  
*straŕnie* bare łowe łes esas,  
Avka e daj łenge zanasvalil'a,
10. *jaŕe* muł'a.  
Akana o dyliŕo phraŭ phenel :  
" Va'soske'men \*\* ła da parunaha ?  
Nan'amen akana łove pro mohto.  
Ale ŕun mro phraŭ :
15. akaŭe barvaŭe gadŕeske  
*straŕnie* igen oren  
paŕe mala e jarmin ;  
łaŕ amen amara da,  
*podperinas* kaŕtenca,
20. the ingeras łaŭe jarmin  
pherdo łeketa ;  
t'oda † gadŕio ust'ela, oda barvaŭo,  
dikheŭa kaj vareŕo łeske  
jarmin kidela the orla ;
25. u jov amara da livineŭa.  
Amen tosarla uŕt'aŭa,

### II. De deux frères : sage et sot.

(il) Est une paysanne, trèŕs pauvre ;  
est chez-la paysanne deux garons :  
un sage et-un sot ;  
n'est les avec-quoi vivre ;  
quoi quelque-part (ils) volaient,  
de cela (ils) vivaient.  
Une-fois est un riche paysan ;  
trèŕs grand argent lui  tait.  
Ainsi la m re  -eux devint-malade  
jusque (elle) mourut.  
Maintenant le sot fr re dit :  
Pour-quoi-nous la m re enterrerons ?  
N'est-nous maintenant argent pour (le)  
Mais  coute mon fr re : [cercueil.  
 -ce riche paysan  
tr s beaucoup (ils) volent  
par-le champ le choux.  
Prenons nous notre m re,  
soutenons avec-des-barres,  
et coupons  -elle le choux  
plein tablier ;  
alors-ce paysan se-l vera, ce riche,  
verra que quelquechose  -lui  
(le) choux cueillera et volera ;  
et il notre m re fusillera ;  
Nous le-lendemain (nous) leverons,

### II. De deux fr res, l'un sage et l'autre sot.

Il y avait une paysanne tr s-pauvre, qui avait deux garons : un sage et l'autre sot. Elle n'avait pas de quoi subsister, 5. ils ne vivaient donc que de ce qu'ils volaient   et l . Il y avait aussi un riche paysan qui avait beaucoup d'argent. Cette pauvre paysanne tomba malade 10. et mourut. Alors le sot dit   son fr re : " comment ferons nous les fun raillles de notre m re ? nous n'avons pas m me assez d'argent pour acheter un cercueil. Mais  coute mon fr re : 15. on vole continuellement des choux dans le potager de ce riche paysan. Or, si nous prenons le corps de notre m re, si nous l'exposons debout dans ce potager, en le fixant au moyen de pieux 20. et si nous remplissons de choux son tablier,

\* ore (pl.) irr g. pour ori (sg.).

\*\* va'soske'men = vaŕ soske amen.

† t'oda = to oda.

## Ghilia.

1.

Romano grajo ! \*  
Pre soste man lid'al ?  
Čy pre čuri, čy pre pori,  
Čy pre chandžikica ?

2.

Kana mange džava,  
So tuke mukhava ?  
Mukhav tuke, mukhav  
mro čačio ľavoro.

3.

Čajori romani,  
saľas mri pirani.  
Šeľen te kamľomas,  
me tud na mukhl'omas.

4.

Andro pani e mačio,  
andre romni e čavo.  
Ľe čavores mukhl'omas, mukhl'omas ;  
Kia ľeste gel'omas, gel'omas ;

4a.

(variante).

Andro \*\*) pani e mačio,  
Andre romni e čavo,  
Ľe č'avores lil'omas, lil'omas.  
Ľe romeste dyn'omas, dyn'omas.

## Chansons.

1.

(de) tsigane cheval !  
sur quoi me (tu) portes ?  
est-ce sur (un) couteau, est-ce sur (une) aile,  
est-ce sur (un) hoyau ?

2.

Quand à-moi (j') irai,  
Quoi à-toi (je) laisserai ?  
(je) Laisse à-toi, (je) laisse  
mon fidèle petit-mot.

3.

Fillette tsigane,  
(tu) étais ma maîtresse.  
Cent si j'aimerais,  
je te ne laisserais.

4.

Dans l'eau un poisson,  
dans la-femme un enfant.  
L'enfant (je) laisserais, (je) laisserais,  
vers lui (j') irais, (j') irais.

4a.

(variante).

Dans l'eau un poisson  
Dans la-femme un enfant  
L'enfant (je) prendrais, (je) prendrais  
Au mari (je) donnerais (je) donnerais.

1.

Mon cheval tsigane,  
sur quoi me portes-tu ?  
Sur un couteau, sur des ailes,  
ou sur un hoyau ?

2.

Lorsque je m'en irai,  
que te laisserai-je ?  
Je te laisserai  
ma fidèle parole.

3.

Ma fillette tsigane,  
tu étais ma maîtresse.  
Lors même que j'en aimerais cent autres,  
jamais je ne t'abandonnerais.

4.

Un poisson est dans l'eau,  
un enfant est dans la tsigane.  
J'abandonnerais volontiers mon enfant  
pour aller vers lui.

\* *grajo* ! vocat. irrég. au lieu de *graja* !\*\* *andro* pour *andre* = *andr'e*.

## III.—THE GYPSIES IN BELGIUM.

THE curious ethnical type represented by the people known in the various countries of Europe as *Gypsies*, *Boémiens*, *Gitanos*, *Zigeuner*, *Tsiganes*, *Zinganes*, *Zingars*, *Zingaris*, *Pharaonépek*, etc.—this type is perhaps the only one which has never been carefully studied in Belgium.

Formerly, however, the provinces of Belgium were very frequently traversed by bands of *Boémiens*, often of considerable numbers, whom it would have been easy to study from the ethnographical point of view. Indeed, troops of these nomads have often made so long a stay in this country that, in the minds of my fellow-countrymen, the *Boémiens* or *Tsiganes* have come to occupy the ethnological position of other peoples, prehistoric or protohistoric, from whom it is sometimes very difficult to distinguish them.

In the course of my many researches, undertaken with the purpose of constructing the history of the prehistoric dwarfs of Western Europe, I have been confronted at every step with the memory of the *Boémiens* closely interlinked, and even altogether confounded, with that of the primitive races who, blended together, have formed the ante-Celtic population of Belgium. The protohistoric type of the Belg or Bolg has not yet been definitely separated from the Gypsy type, being a blend or mixture of various peoples, Western and Eastern. Among the latter, the most distinct ethnical type is that of the Gypsies, because it has kept itself tolerably free from intermixture, either by reason of a feeling of caste, or because of the repellent attitude of other races. Gypsiology, therefore, is a very important ethnographical study, imposing itself upon all those who occupy themselves with pre- and proto-historical ethnology.

As I have not to make here a study of Tsiganology, I shall confine myself to distinguishing precisely between the *Boémiens* of Belgium and the *Nutons* or prehistoric dwarfs. Nevertheless, my studies and researches lead me to the conclusion that the Gypsies are protohistoric, having come from the East prior to or along with the successive Celtic swarms who, coming by the way of the Danube valley, mingled themselves with the population of Western Europe.

I wrote in 1869 to this effect.<sup>1</sup> People have believed that our prehistoric dwarfs are represented by the Gypsies. Seeing bands of

<sup>1</sup> H. G. van Elven : "*Les Nutons devant la Science et l'histoire*," "*Annales d'Archéologie*," t. 18.



these wandering Gypsies, often numerous, and much more frequent in former times than now; considering how they took up their abode in deserted dwellings, in caves, in woods, and in solitary places; how they were bronzed and sunburned by the various climates which they had to endure in the course of their incorrigible vagrancy; or, in listening to their strange and uncomprehended language,—our people have believed them to be, and have called them, the descendants and representatives of our prehistoric dwarfs.

But the Gypsies, who are usually skilful, clever at all kinds of handicraft, and above all good metal-casters, tinkers, excellent basket-makers, are of more than middle stature, marauders, adroit thieves, great fortune-tellers, and refusing obstinately to adopt a fixed place of abode. If, as by the incessant pursuit of them from nation to nation, at the present day, they are forced to settle down in a particular place, they soon mix with the people of the place, partially adopt their language and customs, and become fused with them. And their own language, which they continue to use among themselves, is found to be, by reason of certain roots and forms common to all Indo-European languages, much less unintelligible than at first it appeared to be.

All these characteristics separate the Gypsies too much from our prehistoric dwarfs to permit us to confound the one with the other.<sup>1</sup> Nevertheless, truth compels me to say that the arrival of the Gypsies in Western Europe ought to be placed much further back in time than it generally is. The Gypsies have come hither at the very dawn of history, accompanying or preceding the first swarm of Eastern immigrants coming by the Danube route. At the present day, they are generally believed to be of Hindu origin; and they could have introduced into Western Europe, before or with the Celts, the Oriental art of working in bronze. Their advent would coincide with the introduction into Europe of the sign of the Cross—a sign used in

<sup>1</sup> Since the Gypsies, as Professor Van Elven points out, are certainly not a dwarfish race, and as it is improbable that many of our readers have ever considered such a connection possible, it is right to state that two of our fellow-members, who have studied dwarf races (Mr. R. G. Haliburton, *The Dwarfs of Mount Atlas*, London, 1891; Mr. D. MacRitchie, *The Testimony of Tradition*, London, 1890) have each recognised this confusion between the two sets of people, paradoxical and puzzling as it appears. The wearing of green clothes, the stealing of children, the possession of “magical” power, great skill in the working of metals, and a separate existence as a “secret commonwealth,” are all, in the popular mind, equally attributed to gypsies and to dwarfs. Moreover, if the Belgian *Nutons* are so called because they were “night-people” (as Professor Van Elven suggests), this might be held to connect them with the “*Tatere og Natonandsfolk*” (night-folk) of Dyrland. Note further that Grisellini pronounced the Gypsies to be “a mixture of Ethiopians, Egyptians, and Troglodytes” (Grellmann, p. 120). We make these references in order to show that, whatever may be the truth of the matter, Professor Van Elven is not singular in this view.—[ED.]

Ancient India, since a remote date, as a religious and sectarian symbol.

This, then, is what I wrote in 1869; and since then my opinion on this subject has been strengthened, especially by means of the tsiganological studies to which I have devoted myself after the visit which I had the pleasure of receiving from Mr. David MacRitchie at Brussels.

The ideas current in Belgium with regard to the Gypsies are briefly these. These ideas are obviously based upon the statements made in the antiquarian researches of Pasquier, in the *De Odio Satanae* of Cresset, Grellmann's history of the Gypsies, the *Méditations historiques* of Camérars, in *Les Erreurs et les Vérités* of Salgues, and finally in the *Voyage pittoresque en Languedoc*.

All these authors have been repeated to satiety every time that a band of Gypsies, at all striking in appearance, has passed through Belgium. According to these accounts the Gypsies first appeared among us about 1427. They had come hither, as their last stage from Bohemia, whence their name, although they had nothing in common with the good folks of Bohemia. Many people, therefore, write *Boémiens*, and not 'Bohémiens,' in order to distinguish between the two. I ought further to add that our old edicts regarding the Gypsies, dating from the year 1563, give them the name of 'Egyptians.' The Parliament of Paris of 1560 calls them Egyptians. They are still called "Gypsies" in England; and in Hungary they were long known as "Pharaonépek," or people of Pharaoh—that is, Egyptians.

There is, moreover, an old expression in the Belgian vernacular which seems to denote the arrival of numerous Gypsy bands from Egypt about the end of the fifteenth century. In the Walloon speech of Belgium, they say of a woman who is a thief, a liar, and fit for anything, "She is a Gypsy" (*C'est une Gyptienne*). The same expression is used of a woman who tells fortunes, or is cunning and of evil life.

The general belief among my compatriots is, that the Gypsies came originally from India, which they quitted during the oppressions of Tamerlane, namely about 1408-9; that they arrived in Hungary about 1417, in Switzerland in 1418, in Italy about 1422, and in France and Belgium about 1427; and that they came in tribes or colonies composed hierarchically of personages known in these countries as dukes, counts, knights, and prophets. Thus, in 1427 there came to Paris a tribe having a duke, a count, ten knights, and a hundred and twenty prophets—and two or three hundred

people. Everywhere they gave themselves out to be Egyptian colonies, of holy condition, but doomed to perpetual wanderings, because their ancestors had refused hospitality to the Blessed Virgin and the Child Jesus. Owing to the religious condition of the fifteenth century, this tale found credence everywhere. Thus they were lodged in churches and convents, at the cost of the municipalities, and everybody went to see them. People got the Gypsies to tell their fortunes, at the risk of losing their purse or their handkerchief, for these pickpockets of the fifteenth century showed a rare skill in the art of pilfering. They were magicians, chiro-mancers, mountebanks, enchanters, jugglers, necromancers, sorcerers—in short, they were everything except plain-dealing and honest.

Thus, it was not long before they were everywhere hunted out, and edicts of banishment were issued against them by the various parliaments. Since that time they have been chased from country to country, along the frontiers of which they are found to-day, now in this country, now in that. Thus, three years ago, a numerous troop of these nomads was expelled fourteen times in succession from Holland into Belgium, from Belgium into Germany, and from Germany into Holland, and so over again. And Heaven knows how well the *gendarmérie* of the three countries are familiar with them!

Their language, it is said in Belgium, is Hindustani, altered in consequence of their long absence from their fatherland. Their congeners follow exactly the same pursuits in India, where they recruit their ranks from the worthless of all classes, without themselves forming a caste—for they would belong to the outcast Parias, who, however, do not admit them.

This, then, is what the majority of my compatriots believe regarding the Gypsies. However, I have to point out what I believe to be a grave error. These Gypsies form not only a class but a very ancient religious sect, having the sign of the Cross as a mark of union, although perhaps they have nowadays parted from it as useless. Their first arrival in Europe, therefore, must be much more ancient, and these supposed arrivals of the fifteenth, sixteenth, and seventeenth centuries are only periodic visits of large tribes, analogous to that which traversed Europe in 1868, remained some time at Brussels, and then went on to Paris, attracted thither by the Exhibition. At the present day Gypsies are somewhat rare in the interior of Belgium; they are no longer seen regularly except along the frontiers, unceasingly moved on by the *gendarmes* and the communal police, who usually allow them only one or two days of residence in one place,

except during the annual fairs, when they are allowed a little longer. Formerly, they were often encountered in the interior, in families of small size, offering now and then illustrations of polygamy, and also having wives in common. I am able to state the fact that fifteen years ago I remember that the young women (who were very beautiful) were loose and vicious, selling themselves to any one. They usually travelled in little two-wheeled carts covered over with tilts of grey cloth, and containing straw, baggage, and tin-workers' tools. They have a great love for their horses, who are far from being in the miserable condition of horses of wandering mountebanks. I have seen the children share their bread with the horses. They buy and sell—sometimes steal—their horses. They have also dogs, large and well set-up. Their clothes are for the most part of Hungarian style, but also often like ours; notably of gaudy colours, red and blue. All have long, black, curly hair, well furnished with inhabitants, who render scratching a habit. The complexion is swarthy, the features fine and strongly accented, both among the men and the women. The nose is fairly long, and aquiline; the teeth yellow, through the use of tobacco in all forms among women as well as men, unless in the case of some young girls. The women wear bracelets and large earrings of gold, copper, or bronze, seldom of silver; while all the Gypsies wear earrings. It appears to me that the Gypsy jewels and the metal-work of their pipes have not yet been sufficiently studied. In the fabrication of these objects they must have preserved something typical and antique, which would contribute to the comparative study of their ancient industries. I remember seeing some rings, cast in bronze, of which the setting was ornamented with a double or a single cross, and whose ornamentation recalled the *motifs* of the Middle Ages, the style being evidently Oriental. Their walking-sticks are topped with copper or bronze hatchets,<sup>1</sup> but more frequently with round knobs which are hollow, and which hold their money, the lid being screwed off and on. These Gypsies were tin-workers, repairing metal utensils, and also basket-makers. The women went from door to door asking work and begging. The women and children usually go barefoot and bareheaded, even in bad weather, displaying an astonishing endurance. We have not observed any smelters among the Gypsies, but many exhibitors of animals, jugglers, and female

<sup>1</sup> Walking-sticks with handles of silver (or other metal), shaped like small hatchets, are affected at the present day by certain Hungarians, as being specially 'national.' On the stage, in representations of mediæval Hungarian life, these are larger and more obviously useful. The whole is evidently a reminiscence of a time when light battle-axes were carried for defence.—[ED.]

fortune-tellers. With regard to the young girls given over to vice, they are better attired, wearing clothes of the Italian and Hungarian modes of bright colours. They go about in the evening especially, looking about them or carrying playing-cards, or again with small articles of basket-work for sale.

Nearly all the Gypsies are disgustingly dirty; lice and fleas are so numerous among them that when the passer-by goes too near their camping-places his legs are covered with vermin. Last year, we saw a French customs station which had to be abandoned because there was a camp of Gypsies at a distance of not less than forty-four yards.

We do not remember having seen smelters among them, and they are seldom observed here. I had counted upon a communication from a friend relating to a band of smelters whom he had seen; but this he has been prevented, by illness, from sending to me.

Those tinkers whom we have seen employ the ordinary utensils of this country. The bellows, the iron ladle, the charcoal fire, the solder—all were bought in this country, and exhibited nothing special. And nowadays these tin-workers are extremely rare among us, even in the country, since the place of tin has everywhere been taken by enamel and porcelain, or delft-ware.

Formerly, the method employed by the smelter was this: He made a small pit in the earth, which he filled with charcoal, which he made incandescent by blowing with the bellows placed on the ground. On the fire was placed a kind of long-handled skillet in which was the solder. By means of an iron ladle this solder, when liquefied, was conveyed to the spot requiring to be soldered. Other small objects requiring to be tinned were simply plunged into the liquid. The alloy was one-fourth of tin to three-fourths of lead. On no occasion have we seen zinc used, either pure or alloyed; but always this mixture of lead and tin.

We were struck with the appearance of one pair of bellows, of which we here give a representation:—

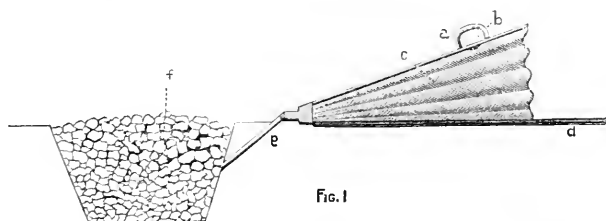
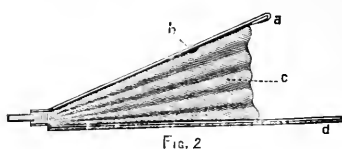


FIG. 1

- |  |   |                      |
|--|---|----------------------|
| <i>a.</i> Handle.                          | <i>b.</i> Valve.                          | <i>c.</i> Goat-Skin. |
| <i>d.</i> Pedal for foot or knee.          | <i>e.</i> Air-passage bored with a stick. |                      |
| <i>f.</i> Excavated kiln filled with coke. |   |                      |



a. Handle.

b. Valve.

c. Horse's Skin.

d. Pedal.

Another (which, however, we did not see used) was in this style:—

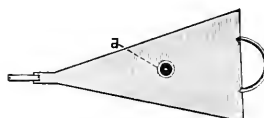


FIG. 3

a. Valve.

With regard to the designs in articles of ornament and jewellery, we have as yet collected little information. We have mentioned the mediæval double cross; let us note also the encircling, unending serpent<sup>1</sup> of some of their ear-rings, resembling the *fibulæ* of the Franks. However, for definite information regarding the actual state of the question of Gypsy workmanship observed in Belgium, we prefer to wait until we can classify the facts obtained.

But the past of the Gypsies is undoubtedly the most interesting thing of all, with regard to Belgium. I am therefore engaged in studying our old mediæval documents, with the view of discovering traces of them.

We have been struck with one important fact which seems to relate to a period about as early as the Crusades. Throughout Western Europe this epoch must have employed Gypsy smelters to supplement the smelters required for the fabrication of the arms necessary to this superhuman effort of Europe against Asia. Our populations having seen the Arabs or Saracens, regarded them as similar to the Gypsy smelters, and so named the latter "the Saracens." It is also probable that in many towns, during the Middle Ages, the leading founders were the Gypsies, whom each place drew to it to satisfy its metallurgical needs. The Gypsy nomads were asked or permitted to establish themselves in many cities. They were cantoned in isolated "quarters," or in out-of-the-way streets. Many of our towns have had their "Rue des Sarrazins"; some had their "quartier des Sarrazins." Notice has already been

<sup>1</sup> Cf. Mr. Leland's remarks (*Gypsy Sorcery*, p. 98) as to the effect of these unending designs in averting the "evil eye."—[Ed.]

taken in this *Journal* of the "quartier des Sarrazins" at Namur; and to that may be added similar instances at Liège and Mons.<sup>1</sup> Eventually these settled Gypsies, being unable to repress their tendency to theft and nocturnal pillage, were hunted out, and their name became a synonym for "thief" and "marauder." They were even forced to live in certain fortified towns. For example, at Viesvilles, formerly in Namur, now in Hainault, the inhabitants are still called "Sarrazins." But I shall subsequently state all that the study of our documents yields upon this point.

Prior to the Middle Ages, in the dawn of history, and also during the little-known period of the settlement of Celts, Gauls, and other Eastern peoples in the West of Europe, the Gypsies have played a very important rôle in the introduction of bronze-working into the West. Our archæological collections and our protohistoric data warrant us in saying that the Celts and Gauls were preceded by brown races, of medium stature, knowing how to make and work in bronze, who, concurrently with the Phœnicians and the Pelasgians or Etruscans, brought into Europe the art of working in bronze.

On the other hand, it is proved by our numerous archæological deposits of the bronze age, which are unreservedly attributed to nomadic, prehistoric founders, that the Celts, Gauls, and other peoples coming in from the East were accompanied in their movements by nomadic founders, coming like themselves from the East. These nomadic smiths are the Gypsies, and their appearance in Europe dates, not from the fifteenth century, but from about the year 2000 B.C. These beliefs rest upon the following data:—The objects discovered in our archæological deposits of the bronze age are all those of a small-handed race, or resemble the ornaments of Buddhist idols. Their *technique*, then, is of Hindu origin.

Further, the chemical composition, both as to quality and quantity, of the objects in these deposits is not the same as that of similar objects of Phœnician or Pelasgic origin. At a subsequent date, when bronze was replaced by iron, the Gypsies became the artisans of the new industry.<sup>2</sup> Entire provinces in Belgium—for example, Entre Sambre-et-Meuse—are paved with scorïæ resulting from the working of iron mineral that used to be shown to one

<sup>1</sup> It may be pointed out that a famous cannon of the fifteenth century, preserved at Edinburgh Castle, is known as "Mons Meg," because it is understood to have been made at Mons. For references to Gypsies as founders of cannon, see MacRitchie's *Gypsies of India*, pp. 204-213.—[ED.]

<sup>2</sup> It is probable, if not proved by the labours of Faidherbe on the subject of the introduction into Europe of working in iron, that that art reached us from Africa and Egypt. Does this not coincide with new immigrations of Gypsies?

formerly but have now almost disappeared. The subsoil, to a depth of from 0·30 to 0·40 centimètres, was composed of these scorïæ. Well, these scorïæ are known as "*crâhies des Sarrazins*."<sup>1</sup> It is to this kind of siderurgical industry that the primitive mine-furnaces of Dave and Lustin are related.

The tsiganology of Belgium during the Middle Ages may, therefore, be studied in our documents and old traditions. Then, going further back, we may follow the wanderings of the Gypsy metal-workers of the dawn of history, by means of the study of our archæological deposits. It is of this last that I now propose to give an account.

HENRI VAN ELVEN.

(*To be continued.*)

#### IV.—TWO GYPSY VERSIONS OF THE MASTER THIEF.

##### 1. DR. BARBU CONSTANTINESCU, *Probe de Limba si Literatura Tsiganilor din România* (Bucharest, 1878).

Fifteen Romani Stories in the Original, with Roumanian translation.  
Told by fourteen different narrators.

No. 6. (pp. 79).—THE TWO THIEVES. Told by BACRIU SIMION din Budesti, sat in jud. Ilfov.

THERE was a time when there was. There were two thieves. One was a country (thief) and one a town (thief). So the time came that the two met, and they asked one another whence they are and what they are. Then the country (thief) said to him of the town, "Well, if you are such a clever thief as to be able to steal the eggs from under a crow, then I shall know that you are a thief." He said, "See me, how I will steal them." And he climbed lightly up the tree, and put his hand under the crow, and stole the eggs from her, and the crow never felt (it). Whilst he is stealing the crow's eggs,

<sup>1</sup> This point of Professor Van Elven's, though important beyond question, recalls a similar reference of Reinaud's, the consideration of which reminds us that the term "Saracen" is not yet clearly defined. Reinaud (*Invasions des Sarrazins en France*: Paris, 1836) says that "le nom de sarrazin et les noms de païen et de romain se confondirent dans les esprits, et que le vulgaire attribua aux Sarrazins tout ce qui apparaissait de grand et de colossal." He cites a Roman monument which is known as "un ouvrage sarrazin." And he says that to-day, in the south of France, when a large tile, of the kind used by the Romans as roof-tiles, is unearthed, "le peuple, dans les pays mêmes où les mahométans n'ont peut-être jamais mis les pieds, ne manque pas de donner à ces débris le nom de tuile sarrazine." But Reinaud's "Sarrazins" are often amazingly like Gypsies; note especially his Saracens in Switzerland. And when he points to a "*Canton des Sarrazins*" in Nice, he makes a reference exactly like those of Professor Van Elven. Is it possible to regard the Belgian "*quartiers des Sarrazins*" as either Roman or Arab? If not, why should we so regard that of Nice?—[ED.]



the country thief stole his breeches, and the town thief never felt him.<sup>1</sup> And when he came down and saw that he is naked, he said, "Brother, I never felt you stealing my breeches; let's become brothers." So they became brothers.

Then what are they to do? They went into the city and took one wife (between them). And the town thief said, "Brother, it is a sin for two brothers to have one wife. It were better for her to be yours." He said, "Mine be she." "But come now, where shall I take you that we may get money?" "Come on, brother, since you know." So they took and departed. Then they came to the emperor's, and considered how to get into his palace. And what did they devise? Said the town thief, "Come, brother, and let us break into the palace, and let ourselves down one after the other." "Come on." So they got on the palace, and broke through the roof, and the country thief lowered himself, and took 200 purses of money, and came out. And they went home. Then the king arose in the morning and looked at his money, (and saw) that 200 purses of money were missing. Straightway he arose and went to the prison, where was an old thief. And when he came to him he asked him, 'Old thief, I know not who has come into my palace, and stolen from me 200 purses of money. And I know not where they went out by, for there is no hole anywhere in the palace.' The old thief said, "There must be one, O king, only you don't see it. But go, and make a fire in the palace, and come out and watch the palace, and where you see smoke issuing, that was where the thieves entered. And do you put a cask of molasses just there at that hole, for the thief will come again who took the money." Then the king went and made a fire, and saw the hole where the smoke issues in the roof of the palace. And he went and got a cask of molasses, and put it there at the hole. Then the thieves came again there at night to that hole. And the thief from the country let himself down again, and as he did so he fell into the cask of molasses. And he said to his brother, "Brother, it is all over with me. But, not to do the king's pleasure, come and cut off my head, for I am as good as dead." So his comrade lowered himself down, and cut off his head, and went and buried it in a wood. So when the king arose, he arose early and went there, where the thief had fallen, and sees the thief there in the cask of molasses, and with no head.

<sup>1</sup> In Grimm, No. 129, "The Four Skilful Brothers" (ii. 167), the skilful thief climbs up tree, and steals eggs from beneath the bird without its observing him. In Kabyle version of "The Robbery," etc., old thief shows off to two younger thieves by taking a sleeping hawk from its nest without waking it, and elder brother steals it from old thief, then the younger brother from the elder.—CLOUSTON, vol. ii. p. 141.

Then he took and went to the old thief, and told him, "Look you, old thief, I caught the thief, and he has no head." Then the old thief said, "There, O king! this is a cunning thief. But what are you to do? Why, take the corpse and hang it up outside at the city gate; and he who stole his head will come to steal him too. And do you set soldiers to watch him." So the king went and took the corpse, and hung it up, and set soldiers to watch it. Then the thief took and bought a white mare and a cart, and took a jar of 20 *eimers* of wine. And he put it in the cart, and drove straight to the place where his comrade was hanging. He made himself old, and pretended the cart had broken down, and the jar had fallen out. And he began to weep and tear his hair, and he made himself to cry aloud, that he was a poor man, and his master would kill him. The soldiers guarding the corpse said one to another, "Let's help to put this old fellow's jar in the cart, mates, for it's a pity to hear him." So they went to help him and said to him, "Hullo! old chap, we'll put your jar in the cart; will you give us a drop to drink?" "That I will, deary." So they went and put the jar in the cart. And the old fellow took and said to them, "Take a drink, deary, for I have nothing to give it you in." So the soldiers took and drank till they could drink no more. And the old fellow made himself to ask, "And who is this?" The soldiers said, "That is a thief." Then the old man said, "Hullo! deary, I shan't spend the night here, else that thief will steal my mare." Then the soldiers said, "What a silly you are, old fellow! How will he come and steal your mare?" "He will, though, deary; isn't he a thief?" "Shut up, old fellow; he won't steal your mare; and if he does, we'll pay you for her." "He will steal her, deary, for he's a thief." "Why, old boy, he's dead. We'll give you our written word, that if he steals your mare we will give you 300 groschen for her." Then the old man said, "All right, deary, if that's the case." So he stayed there. He placed himself near the fire, and a drowsy fit took him, and he pretended to sleep. The soldiers kept going to the jar of wine, and drank every drop of the wine, and got drunk. And where they fell there they slept, and took no thought. The old fellow, the thief, who pretended to sleep, arose and stole the corpse from the gallows, and put it on his mare, and carried it into the forest and buried it. And he left his mare there, and went back to the fire, and pretended to sleep. So when the soldiers arose, and saw that neither the corpse was there, nor the old man's mare, they marvelled and said, "There! my comrades, the old man said rightly, the thief would steal his mare. Let's make it up to him." So by the time

the old man arose, they gave him 400 groschen, and begged him to say no more about it.

So when the king arose, and saw there was no thief on the gallows, he went to the old thief in the prison, and said to him, "There! they have stolen the thief from the gallows, old thief. What am I to do?" "Did not I tell you, O king, that this is a cunning thief? But do you go, and buy up all the joints of meat in the city. And charge a ducat the two pounds, so that no one will care to buy any, unless he has come into a lot of money. But that thief won't be able to hold out three days." Then the king went and bought up all the joints, and left one joint, and that one he priced at a ducat the pound. So nobody came to buy that day. Next day the thief would stay no longer. He took a cart and put a horse in it, and drove to the butcher's. And he pretended he had damaged his cart, and lamented he had not an axe to repair it with. Then a butcher said to him, "Here! take my axe and mend your cart." The axe was close to the meat. As he passed to take the axe, he picked up a big gigot of meat, and stuck it under his coat. And he handed the axe back to the butcher, and departed home. The same day comes the emperor and asks the butcher, "Have you sold any meat to any one?" He said, "I have not sold to any one." So the king weighed the meat, and found it 40 lbs. short. And he went to the old thief in prison, and said to him, "He has stolen 40 lbs. of meat, and no one saw him."<sup>1</sup> "Didn't I tell you, O king, that this is a cunning thief?" "Well, what am I to do, old thief?" "What are you to do? Why, make a proclamation, and offer in it all the money you possess, and say he shall become king in your stead, merely to say who he is." Then the king went and wrote the proclamation, just as the old thief had told him. And he posted it outside by the gate. So the thief

<sup>1</sup> Cf. Thos. Fred. Crane, Professor of the Romance Languages in Cornell University, *Italian Popular Tales* (London: Macmillan and Co., 1885), p. 166; Sicilian story (Pitrè, No. 160), "The Mason and his Son." After son has stolen the exposed body of his father, "the next day the king commanded that the price of meat should be set at 12 *tari* a *rotolo*, and ordered that all the old women of the city should assemble at the palace. A hundred came, and he told them to go begging about the city, and find out who was cooking meat, thinking that only the thief could afford to buy meat at that price. Ninu, of course, bought some, and gave it to his mother to cook. While it was cooking, and Ninu absent, one of the old women came begging, and the widow gave her a piece of meat. As she was going downstairs Ninu met her and asked her what she was doing. She explained that she was begging for some bread. Ninu suspecting the trick, took her and threw her into the well. At noon, when the old women were to present themselves to the king, one was missing. The king then sent for the butchers, and found that just one *rotolo* of meat had been sold. When the king saw this he issued a proclamation to find out who had done all these wonders, and said: 'If he is unmarried I will give him my daughter; if he is married I will give him two measures of gold.' Ninu presented himself to the king, and said, 'Your majesty, it was I.' The king burst out laughing, and asked, 'Are you married or single?' . . . and they had a grand banquet."

comes and reads it, and thought how he should act. And he took his heart on his teeth [*Ai ou las po ghi ande'l dand*] and went to the king and said, "O king, I am the thief." "You are?" "I am." Then the king said, "If you it be, that I may believe you are really the man, do you see this peasant coming? Well, you must steal the ox from under the yoke without his seeing you." Then the thief said, "I will steal it, O king. Watch me." And he went before the peasant, and began to cry aloud, "Comedy of comedies!" Then the peasant said, "See there, God! I have been in the city many a time, and have often heard "Comedy of Comedies!" and have never gone to see what it's like. And he left his cart, and went off to the other end of the city, and the thief kept on crying out, till he had got the peasant some distance from the oxen. Then the thief returns, and takes the ox, and cuts off its tail, and sticks it in the mouth of another ox, and came away with the first ox to the king. Then the king laughed fit to kill himself. When the peasant came back he began to weep. And the king called him, and asked, "What are you crying for, my man?" "Why, O king, whilst I was away to see the play, one of the oxen has gone and eaten up the other." When the king heard that, he laughed fit to kill himself, and he told his servant to give him two good oxen. And he gave him also his own ox, and asked him, "Do you recognise your ox, my man?" "I do, O king." "Well, away you go home."<sup>1</sup>

And he said to the thief, "Well, my fine fellow, I will give you my daughter, and you shall become king in my stead, if you will steal the priest for me out of the church." Then the thief went into the town, and got 300 crabs and 300 candles, and went to the church and stood up on the pavement. And as the priest chanted, the thief let out the crabs one by one, each with a candle fastened to his claw; he let it out, and the priest said, "So righteous am I in the sight of God that He sends His saints for me." The thief let out all the crabs, each with a candle fastened to his claw, and he said, "Come, O priest, for God calls thee by his messengers to himself, for thou art right-

<sup>1</sup> De Gubernatio, *Zoological Mythology* (2 vols., Lond. 1872), vol. i. p. 186. In Afanassieff, v. 6, "the thief Ivan is required to steal from his master a black bull or ox tied to the plough; if he succeeds he is to have a hundred roubles for his reward; but if he does not, he is to receive instead a hundred bastinadoes. In order to steal it Ivan adopts the following device; he takes a cock, plucks it, and puts it alive under a clod of earth. The ploughmen come with the oxen; while they are ploughing the cock starts up; they leave the plough to run after it, upon which Ivan, who was hidden behind a bush, comes out. He cuts off one ox's tail and puts it in another ox's mouth, and then leads away the black ox. The ploughmen, not having been able to overtake the cock, come back, and when they see only two animals instead of three, conclude that one ox has eaten the black ox, and is beginning to eat the tail of the other, the variegated ox."

eous." The priest said, "And how am I to go?" "Get into this sack." And he let down the sack and the priest got in, and he lifted him up and dragged him down the steps; and the priest's head went *tronk, tronk*. And he took him on his back, and carried him to the king, and tumbled him down. And the king burst out laughing. And straightway he gave his daughter to the thief, and made him king in his stead.

2. DR. RUDOLF VON SOWA, *Die Mundart der Slovakischen Zigeuner* (Göttingen, 1887).

No. 8 (p. 174).—THE GYPSY AND THE PRIEST.

THERE was a very poor Gypsy, and he had many little children. And his wife went to the town, begged herself a few potatoes and a little flour. And she had no fat. "All right," she thought, "wait a bit; the priest has killed a pig; I'll go and beg myself a bit of fat." When she got there the priest came out, took his whip, thrashed her soundly; she came home, said to her husband, "O my God, I did just get a thrashing!" And the Gypsy is at work. Straightway the hammer fell from his hand. "Now, wait a bit till I show him a trick, and teach him a lesson." The Gypsy went to the church and took a look at the door, how to make the key to the tower. He came home, sat down at his anvil, set to work at once on the key. When he had made it he went back to try to open the door. It opened it as though it had been made for it. "Wait a bit, now," he thinks to himself, "what shall I need next?" He went straight off to the shop and bought himself some fine paper, just like the fine clothes the priests wear for high mass. When he had bought it he went to the tailor, told him to make him clothes like an angel's; he looked in them just like a priest. He came home, told his son (he was 20 years old): "Hark 'ee, mate, come along with me, and bring the pot; catch about a hundred crabs. You shall see what I'll do this night; the priest won't escape with his life." All right! Midnight came; the Gypsy went to the church, lit all the lights that were in the church. The cook goes to look out. "My God, what's the matter? the whole church is lighted up." She goes to the priest, wakes him up, "Get up, let's go and see what it is. The whole church is blazing inside. Whatever is it?" The priest was in a great fright; he pulled on his vestment, and went to the church to see. The Gypsy chants like a priest performing service in the great church where the greatest folks go to service: "Oh!" the Gypsy was chanting, "O God, he who is a

sinful man, for him am I come ; I will fetch him to Paradise, who takes so much money with him, and there it will be good for him." When the gentleman heard that he went home and got all the money he had in the house. All right ! the priest came back to the church. The Gypsy chants to him to make haste, for sooner or later the end of all things approaches. Straightway the Gypsy opened the sack, and the priest got into it. The Gypsy took all the priest's money and hid it in his pocket. " Good ! now you are mine." When he closed the sack the priest was in a great fright. " My God, what will become of me ? I know not what sort of a being that is, whether God himself or an angel." The Gypsy straightway drags the priest down the steps. He cries that it hurts him, that he should go gently with him, for he is all broken already, that half an hour of that will kill him, for his bones are all broken already. Well, he dragged him along the nave of the church, and pitched him down before the door ; and he put a lot of thorns there to run into the priest's flesh. He dragged him backwards and forwards through the thorns, and the thorns stuck into him. When the Gypsy saw that the priest was more dead than alive he opened the sack, and left him there. The Gypsy went home and threw off his disguise, and put it on the fire, that no one might say he had done that deed. The Gypsy had more than 800 silver pieces. So he and his wife and his children were glad that they had such a lot of money ; and if the Gypsy has not died with his wife and his children, perhaps he is living still. In the morning when the sexton comes to ring the bell, he sees a sack in front of the church. The priest was quite dead. When he opened it and saw the priest he was in a great fright. " What on earth took our priest in there ?" He runs into the town, made a great outcry, that so and so has happened. The poor folks came and the gentry to see what was up : all the candles in the church were burning. So they buried the parson decently. If he is not rotten he is whole. May the devils still be eating him. I was there, and heard everything that happened.

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#### APPENDIX.

THOUGH not, at least but very conjecturally, a Gypsy version, the following version is well worth citing. It is from Henry Mayhew, *London Labour and the London Poor*, vol iii. (1861), pp. 388-90.—An intelligent looking boy, age 16, a native of Wisbech in Cambridgeshire ; at 13 apprenticed to a tailor ; in three months' time ran away ; went home again for seven months, then ran away again, and since a vagrant. Had read *Windsor Castle*, *Tower of London*, etc. He gives account of amusements in casual wards :—

"We told stories sometimes, romantic tales, some ; others blackguard kind of tales, about bad women ; and others about thieving and roguery ; not so much about what they'd done themselves, as about some big thief that was very clever and could trick anybody. Not stories such as Dick Turpin or Jack Sheppard, or things that's in history, but inventions. I used to say when I was telling a story—for I've told one story that I invented till I learnt it" [I give this story to show what are the objects of admiration with these vagrants]:—

"You see, mates, it was once upon a time, and a very good time it was, a young man, and he runned away, and got along with a gang of thieves, and he went to a gentleman's house, and got in because one of his mates sweethearted the servant, and got her away, and she left the door open.' ['But don't,' he expostulated, 'take it all down that way ; its foolishness ; I'm ashamed of it—it's just what we say to amuse ourselves.'] 'And the door being left open, the young man got in and robbed the house of a lot of money, 1000 l., and he took it to their gang at the cave. Next day there was a reward out to find the robber. Nobody found him. So the gentleman put two men and a horse in a field, and the men were hidden in the field, and the gentleman put out a notice that anybody that could catch the horse should have him for his cleverness, and a reward as well ; for he thought the man that got the £1000 was sure to try to catch that there horse, because he was so bold and clever, and then the two men hid would nab him. This here Jack (that's the young man) was watching, and he saw the two men, and he went and caught two live hares. Then he hid himself behind a hedge, and let one hare go, and one man said to the other, 'There goes a hare, and they both ran after it, not thinking Jack's there. And while they were running he let go the t'other one, and they said, 'There's another hare,' and they ran different ways, and so Jack went and got the horse, and took it to the man that offered the reward, and got the reward ; it was 100 l. ; and the gentleman said, 'D—— it, Jack's done me this time.' The gentleman then wanted to serve out the parson, and he said to Jack, 'I'll give you another £100 if you'll do something to the parson as bad as you've done to me.' Jack said, 'Well, I will' ; and Jack went to the church and lighted up the lamps and rang the bells, and the parson he got up to see what was up. Jack was standing in one of the pews like an angel ; when the parson got to the church, Jack said, 'Go and put your plate in a bag ; I'm an angel come to take you up to heaven. And the parson did so, and it was as much as he could drag to church from his house in a bag ; for he was very rich. And when he got to church Jack put the parson in one bag, and the money stayed in the other ; and he tied them both together, and put them across his horse, and took them up hill and through water to the gentleman's, and then he took the parson out of the bag, and the parson was wringing wet. Jack fetched the gentleman, and the gentleman gave the parson a horsewhipping, and the parson cut away, and Jack got all the parson's money and the second £100, and gave it all to the poor. And the parson brought an action against the gentleman for horsewhipping him, and they were both ruined. That's the end of it. That's the sort of story that's liked best, sir.'"

[Dasent, "The Master Thief," p. 268 of 2nd ed., 1859. When he was set to steal the roast, he "caught three hares alive." (2) He tells Father Lawrence, "All your gold and silver, and all that you have of this world's goods, you must lay together in a heap in your dining-room." (3) Master Thief is like an angel. *N.B.* In Dasent *not* out of church, no mention of crabs, or lighting all the candles.

Grimm, "The Master Thief," No. 192 (ii. 330). Crabs ; wax candles stuck on their backs. He disguises himself like monk. Both parson and clerk. "The Master dragged the parson down the pulpit steps, and whenever the heads of the two fools bumped against the steps, he said, 'We are going over the mountains.'" No mention of plate or money.

*Straparola* (Venice, 1550), No. 2. "The Knave." First he steals from the provost the bed on which he is lying; next, horse on which stable-boy sitting; thirdly, brings an ecclesiastical person in a sack.

De Gubernatis, *Zool. Myth.* i. 204, alludes to the famous robber, Klimka [Afanassieff, v. 6], who, by means of a drum (in Indian tales a trumpet) terrifies his accomplices, the robbers, and takes their money, and then steals from a gentleman his horse, his casket of jewels, and even his wife.

For heroic form of "The Master Thief," see Hahn, No. 3, "Von dem Schönen und vom Drakos." Hero has to steal (1) winged horse of the Dragon; (2) coverlet of his bed; (3) the Dragon himself. He steals him in a box, and marries the king's daughter (cf. *supra*, p. 74). In Hahn, ii. p. 182, we have mention of *Sack*. In Var. 4, *Ring* of the Dragon.

Mrs. Carlyle's "mother's mother was a grand-niece of Matthew Baillie" (a famous Scottish Gypsy) who, as she said, "could steal a horse from under the owner, if he liked, but left always the saddle and bridle."

An English Gypsy once said to me:—"The folks hereabout are a lot of *rätfelo* heathens: they all think they are going to heaven in a sack."

Lastly I would quote from an article on "Gipsy Folk-tales," which I contributed to the *National Review* for July 1888:—"No Gypsy story presents a more interesting and instructive study than Dr. Barbu Constantinescu's 'Two Thieves.' It is so curious a combination of the 'Rhampsinitus' story in Herodotus and of 'The Master Thief' in Grimm, that I am more than inclined to regard it as the lost original which, according to Campbell of Islay, 'it were vain to look for in any modern work or in any modern age.' The 'Rhampsinitus' story and 'The Master Thief' have both been made special subjects of study—the former by Mr. Clouston in his *Popular Tales and Fictions* (2 vols., 1887), and Sir George Cox in *Fraser's Magazine* (July 1880), the latter by M. Cosquin in *Contes Populaires de Lorraine* (2 vols. 1886). With their help I will analyse the Rómani story detail by detail, and will show in how many and how widely-separated non-Gypsy versions those details have to be sought. The analysis may be dull, but its value, let us trust, will largely atone for its dullness. A town thief meets a country thief, and is challenged by him to steal the eggs from under a magpie without her noticing it (German and Kabyle versions). He achieves the feat, but doing it, is himself robbed unawares of his breeches by the other (wanting elsewhere), with whom he then enters into partnership. They go to the king's palace, and, making a hole in the roof, descend and steal money. The king takes counsel with an old thief in prison (old robber in *Dolopathos* and modern Greek version), and by his advice finds out the hole by lighting a fire in the treasure-house, and noticing where the smoke escapes (*Dolopathos*, *Pecorone*, old French, Breton, old Dutch, Danish, Kabyle). Under the hole he sets a cask of molasses (snare in 'Rhampsinitus,' Kabyle, Tyrolese; pitch in old English, modern Greek, old French, Gaelic, old Dutch, Danish), and the country thief is caught. His comrade cuts off his head (Rhamps., *Pecorone*, old English, old French, Breton, Gaelic, Tyrolese, Danish, Kabyle, Tibetan, Cinghalese); the headless trunk is exposed by the king, and the comrade steals it by drugging the guards (Rhamps., Sicilian, Breton, Gaelic, old Dutch, Russian), whom he also cheats of 400 groschen as payment for his stolen horse, which he pretends the dead thief has stolen (wanting elsewhere). The king then puts an exorbitant price on all the meat in the city, thinking the thief will betray himself by alone being able to pay it; but the thief steals a joint (Sicilian). The king finally makes a proclamation, offering his daughter to the thief, who plucks up courage, and reveals himself (Rhamps., *Pecorone*, Sicilian, modern Greek, Tyrolese



Kabyle). To exhibit his skill, he steals one of a yoke of oxen (Russian); and as a further test steals the priest out of the church in a sack, out of which he has just let 300 crabs, each with a taper fastened to its claw. Finally he weds the princess. According to Cosquin the complete crab episode occurs only in Grimm (he of course knows nothing of our Gypsy version). But herein he is wrong, since we find it also in Krauss's Croatian version of 'The Master Thief' (No. 55), which bears the title of 'The Lad who was up to Gypsy Tricks': its hero, indeed, is generally styled 'the Gypsy.' He is a Gypsy in Dr. Friedrich Müller's Gypsy variant (No. 1), and in Dr. von Sowa's (cited above). In the latter version, as in several non-Gypsy ones, the hero, it will be noticed, catches crabs, but makes no use whatever of them afterwards."

FRANCIS HINDES GROOME.

## V.—GYPSY MUSIC.

[The following brief articles were contributed by Professor Herrmann to the International Folk-Lore Congress held at London in the first week of October 1891, and at the request of the Executive Committee of the Congress they are now published in our *Journal*.—ED.]

IN his book on Gypsy Music, Franz Liszt has declared that the Hungarian music was invented by the Gypsies. This view is even yet the prevailing one in foreign countries: in Hungary it has found no adherents, and in literature numerous opponents.

The treatment of the subject, however, has been somewhat one-sided. Both Liszt and his opponents knew only the Hungarian music performed by the Gypsies on instruments. Now, this is a kind of music which the Gypsies do not play for themselves, but as a means of earning a livelihood. The first question then ought to be: Have the Gypsies no special music for their own particular gratification, expressive of their own peculiar sentiments? Of what nature is it, and how does it compare with the music of the Gypsy performers in hotels and cafés? Our theorists of music have not, however, propounded this important and apposite question.

In the summer of 1886 I travelled for some weeks through Transylvania in the company of Gypsies, chiefly with the view of collecting their popular melodies. At that time and subsequently I collected nearly a hundred Gypsy airs, to which they sing their own *volkslieder* in the Gypsy speech, during their wanderings and by their camp-fires. I have published some of these melodies, with relative remarks, in the first part of my *Ethnologische Mittheilungen aus Ungarn*, and also in the Gypsy Lore Society's *Journal*, vol. i. pp. 100, 101. This new and weighty contribution towards the final

solution of the disputed question of the Hungarian Gypsy Music has been entirely overlooked by our theorists. Untiringly and unerringly they thresh out barren phrases (Kornél Abrányi, senior), or dispute further with Liszt (E. Thewrewk, in the *Gypsy Grammar*, pp. 328-330; in English in the *Gypsy Lore Journal*, i. pp. 313-316).

The result of my researches may be briefly stated as follows:— (1) The melodies of their own peculiar folk-songs are sung, but almost never played, by the Gypsies. They play the melodies of the folk-songs of other races, but, as a rule, do not sing them. (2) The melodies of the folk-songs of the Hungarian Gypsies, that is, those who live for the most part in Hungary, and speak Magyar as their secondary mother-tongue, are essentially Hungarian in *motif*. (One also hears some songs, which have been translated from Magyar into Romani, sung to the original air.) A like state of things exists with regard to the Roumanian, Servian, and Slovak Gypsies. (3) The melody of the original folk-songs of these various divisions of the Gypsies has something universally Gypsy in it. Such characteristic Gypsy elements occur also in the instrumental music of other races performed by Gypsies, but they belong more to the subjective aspect of the question, while they form the melody to the essential *motifs* of the Gypsy song. (4) The Gypsy musicians mannerise and gypsify the original melodies of other races, and have especially corrupted, and partly falsified, the genuine original Hungarian folk-music. (5) The Gypsies absolutely cannot at any time have been the originators of the popular national music of another race in Hungary.

It is probable that the thorough investigation of the question of Gypsy music in other countries will lead to similar results.

### LITTLE EGYPT.

ONE of the most important and yet most puzzling questions in Gypsy study is that of "Little Egypt" (or, as it is termed in the *Chronicle* of Constance, "the Lesser Egypt"), whence the Gypsies alleged they had come. For a long time this assertion was understood to denote the Nile region, and in this sense it received credit; and from this came the acceptance of the Egyptian origin of the Gypsies, and the name by which they became known to most of the peoples of Europe. Later, when their Indian derivation was made certain, "Little Egypt" was explained as simply a Gypsy fable. The

epithet "Little" occasioned few scruples, and the eminent investigator, Professor Emil Thewrewk, endeavoured to demonstrate in his *Gypsy Enyclopedia* (in the Appendix to the Archduke Joseph's *Gypsy Grammar*, pp. 265-260), from not quite obvious documentary testimony, a specific "Little Egypt" in the title of the Sultan of Turkey, without being able to deduce therefrom a geographical reference.<sup>1</sup>

In Part III. of my *Ethnologische Mitteilungen aus Ungarn* (1889, columns 392-393), I have ventured upon a quite modest but also perfectly new suggestion towards a final solution of this puzzle, but which appears to have remained quite unobserved. The reviewer in the first volume of the *Gypsy Lore Journal* (No. 6, p. 369) only sees therein a comparison of the data hitherto known. Dr. Heinrich von Wlislöcki, my master and fellow-worker in Gypsy matters, made no reference to my suggestion in the book which he dedicated to me in 1890, *Vom Wandernden Zigeunervolke*; and the reviewer of Dr. Wlislöcki's book Professor G. Mayer (in a recent article in the *Neue Freie Presse*, "Zigeunerphilologie") says: "There is no doubt that this 'Little Egypt' is to be sought for in the same region as the Cloud-cuckoo-town of Aristophanes; for the European Gypsies have incontrovertibly never been in Egypt."

After all this it may not be regarded as superfluous if I once more indicate the explanation of "Little Egypt" suggested by me; I shall attempt a fuller discussion of this question when my inquiries relating thereto have reached a conclusion.

<sup>1</sup> Professor Herrmann here speaks of the title to which Grellmann drew attention more than a century ago, in the following words (Raper's Eng. transl., 1787, p. 117):—

"With regard to the denomination of Lesser Egypt, ranked under the list of Gypsy fables, and brought as evidence to overset their whole system, because Egypt never was divided into Greater and Smaller, it is nevertheless a true geographical name: I allow it is not to be found in any treatise on Geography, but I have met with it in the title of a Turkish Emperor. A declaration of war made by Achmet IV. against John Casimir, King of Poland, in 1652, begins with the following words—'I, Sultan, a King and Son of the Turkish Emperor, a soldier of the God of the Greeks and Babylonians—*King of the Greater and Lesser Egypt*.' Therefore the Gypsies have been falsely accused of a fiction."

Grellmann gives as the source of this statement, "*Türkischer Schauplatz*, Num. 2, b." This question has been more fully discussed by the Archduke Josef in his *Gypsy Grammar*, but as we have not had the privilege of seeing that work, we quote from Professor Thewrewk's synopsis of it (*Gypsy Lore Soc. Journal*, ii. 3, pp. 149-150):—"Can 'Lower Egypt' really be found among the titles of the Turkish Emperor, and what is meant by it? The Bureau of the Sultan's Divan distinctly informs us that the title of 'King of Great and Lower Egypt' is not met with in the titles now used by the Turkish ruler, and nothing is known there as to this title having ever been used. According to information supplied us by Dschewdet Pasha, the present Minister of Justice, who, as historian of the Turkish Empire, is the highest authority regarding these historical questions, the title in question is not to be found in the original records relative to the declaration of war by Ahmed IV. We must therefore assume, thinks Dschewdet Pasha, that this title is due to a false translation. In opposition to this opinion, we must observe that 'Great and Lower Egypt' are mentioned in a document of the Bartfeld Archive; document cited, p. 268," of the Archduke's book.—[ED.]

John Komáromi, the secretary of the exiled Prince Emerich Thököly, who died in Nicomedia in 1705, says in his Diary ("Magyarországi Erdélyi bujdosó fejedelem késmárki Thököly Tmre secretarius anak Komáromi Jánosnak törökországi diáriumja s experienciája. Közli Nagy Tván," Pest, 1861, p. 75), under date 24th September 1701, in a vivid and thorough description of the town of Nicomedia and its surroundings (the modern Ismid), that the Turks call this region "Little Egypt" (*Küçük Misir*) on account of its fertility and its Paradise-like situation.

In their passage from Asia Minor into Europe, the Gypsies must at least have traversed this district, and therefore their assertion that they had come to Europe out of Little Egypt proves itself to be a geographical necessity.

Our scholars who have sought, and even yet are seeking, this Little Egypt in the Nile region receive as little support from Duke Panuel of Little Egypt as from myself.

ANTON HERMANN.

[While we fully recognise the importance of Dr. Hermann's contribution to this question, we take this opportunity of again citing the statements which M. Bataillard laid before our Society in the first volume of our *Journal* (pp. 277 and 286); which statements, we may observe, appeared in our pages three months before Dr. Hermann's original reference was noticed in our "Review" columns. M. Bataillard informs us that Daniel Specklin or Speckel, a Strasburg architect, who wrote in the end of the sixteenth century, says in his *Collectanea* (a two-volume manuscript, still preserved in the library of Strasburg), vol. i. fol. 340, that "Little Egypt" was *Epirus*; and that Trausch, a writer of unascertained date, but believed by M. Bataillard to be antecedent to Specklin, states in his manuscript *Strasburgische Chronik*, ii., 366, that the Gypsies arriving at Strasburg in the early part of the fifteenth century "came from Epiro (*sic*), which the vulgar call 'Little Egypt.'" (M. Bataillard quotes this at second-hand from "a short article upon the *Zigeuner*, by Auguste Stöber, inserted in the *Anzeiger für Kunde der deutschen Vorzeit*, 1856, vol. i., Nürnberg, 1863, p. 173.") We would further direct our readers to M. Bataillard's remarks in the same section of his invaluable treatise (pp. 268-270), where he quotes the important statement of Mazaris, a Byzantine author, who, writing in the year 1416, says that at that date the Peloponnesus was inhabited by "seven principal nations," of whom one was that of the "Egyptians" (*Αιγύπτιοι*). "That these 'Egyptians' were 'Gypsies' is a conclusion which forces itself upon one," remarks M. Bataillard, and with good reason.

If, then, Gypsies formed one of "the principal nations" in the Morea in 1416, it is not at all unlikely that there were Gypsies in Epirus, "called also vulgarly Little Egypt," at the same date, and that, consequently, Duke Panuel of Little Egypt, who died at Steinbach in 1445, may, at least, as probably have come from Epirus as from the neighbourhood of Ismid. The acceptance of the former locality, in preference to that indicated by Professor Hermann, is, moreover, fully in accordance with the assertion made by the fifteenth-century Gypsies, that they had been driven from their country by the Turks, as it was in the fifteenth century that the Turks became masters of the Morea and Epirus; and, assuming that Epirus was actually known as "Little Egypt," this view also supports the citation of Professor Thewrewk, as it was not until the fifteenth century that the Sultan of Turkey could add to his more important title that of ruler of "Little Egypt," and,

as it is an historical fact that the Turks were the masters of Egypt and of Epirus in 1652, the date of the alleged declaration of Achmet IV., that monarch was really "King of the Greater and Lesser Egypt," whatever the document may have said. Further, if the "Little Egypt" of the alleged title was the small territory around Ismid, that would not require to be specially mentioned, as it already formed a part of Turkey proper.—ED.]

## VI.—ENGLISH GYPSY DRESS.

AMONG the information which I mentioned as having collected from the old tinker Murray, was a description of the costume of the English gypsies of fifty or sixty years ago. This is given here in his own words.

Some of the articles of wear, described by this old man, furnish an interesting extension of the parallel drawn by Mr. Crofton between the dress of the English and Continental Gypsies. The *Dikla* or virginal girdle, worn by young maidens between the age of puberty and marriage, here described by Murray as having been worn by English Gypsies in his recollection, is clearly identical with the *diklé* of Borrow's Gitanas, and the *dilk* of Captain Newbold's Egyptian Fehemis.<sup>1</sup> Its connection with the traditional chastity of the women is too obvious for comment, and the modern discardure of this material safeguard of purity seems significant of the decay of the moral sanction from which it is derived.

Murray's references also to the men's mantle, fastened over one shoulder "for grandeur," and the head-dress of the women, probably point to survivals of the toga and turban, which formed part of the original distinctive dress of the Gypsies. For light on this and other points, I am glad to acknowledge my indebtedness to Mr. Crofton's charming monograph "On the Former Costume of the Gypsies." By the courtesy of the author I am enabled to quote some interesting MS. notes added since publication in Mr. Crofton's own copy of this pamphlet.

In conclusion I may say that while I have no reason to doubt the *bona fides* of my informant, and studiously avoided asking him any leading questions, I have, of course, no wish to assume the objective accuracy of all his statements. He is clearly mistaken when he regards wearing the hair in ringlets as a more modern fashion than the queue, and he has a rather bewildering way of

<sup>1</sup> Variants, of course, of *diklo*, which in most European dialects has the meaning of "cloth" or "kerchief." Wlislöcki defines the same word as "apron," and Vaillant as "sash" or "girdle."

confusing tradition with reminiscence, as when he assured me that Shelta had been "spoke for the last three hundred years to [his] own certain knowledge." On the whole, however, I should esteem him to have been an accurate and intelligent observer.

The *purra ghoras* [says Murray] wore knee breeches, made out of cashmere, when they couldn't get buckskin or sheepskin; they used to make them themselves, and they had leggings buttoned behind. They had two waistcoats, one inside, and one sleeved waistcoat<sup>1</sup> of plush, with two rows of pearl buttons down it, and flaps on the pockets, with three buttons on each flap. And him they called Julius Caesar had silver buttons to the coat he had in his chest, and some had two rows of gold pieces down the coat for buttons.<sup>2</sup> They had boots with the tongues hanging out of them, and very short toe-caps, with round toes and four rows of nails<sup>3</sup> with "palantines" in the top.

And they had coral beads for *röringeras* (watchguards) round their necks in the old style that they had from some place abroad, and great watches with close on half a pound of silver in the case, but few of them could tell the time properly by them.<sup>4</sup> And the kind of purse they used to carry in them days had beads at each end worked into about six stars and a half-moon each side, about ten inches long, with a slit in the middle, one side for gold and one for silver, screwed up with bone rings that they used to carve out for themselves, and some of them would take days over it, for they had nothing else to do. They were made of horse hair, knitted with a needle made out of the handle of an old razor, and they only worked with one of them. And they were coloured with 'tarnic' or else 'feather-flue,' that comes out of some tree, that the old people knew all about abroad, and remembered about.

They used to dye their clothes themselves. They had yellow waistcoats, and some of the old men had green coats as they set a mortal store by.<sup>5</sup> The kind of cloaks the old men used to wear

<sup>1</sup> Whence the name *bai-engri* (from *bai* "sleeve"), now used to denote any sort of waistcoat. Cf. *Ješina, bajengeri*, "coat."

<sup>2</sup> A favourite decoration with old Gypsies. Cf. Groome, *In Gipsy Tents*, pp. 2, 122; Borrow, *Romano Lavo Lil*, p. 294, and Way, *No. 747*, pp. 81, 82, 110.

<sup>3</sup> Cf. Tom Taylor, reprinted in Groome's *In Gipsy Tents*, p. 364.

<sup>4</sup> Cf. Groome, p. 45.

<sup>5</sup> Compare *Liebich*, p. 83: "Seine Kleider liebt er mit grüner Einfassung, den Rock mit grünem Kragen und gleichfarbigen Aufschlägen zu zieren. Die grüne Farbe zeigt an, dass er ein unbescholtener, makelloser Mann, tschatschopáskëro röm, ein echter, wahrhaftiger Zigeuner sei." And Mr. Pincherle, in a note contributed to this Journal, vol. i. p. 308, quotes from a Venetian romance of 1700:—"Corradino dressed, after the Gypsies' fashion, in green

they were made of nothing but skins riveted together with fine little nails made of copper pieces, old "card" pennies. They're tied by a knot on both shoulders, made in a curious position. Some of them wears them brought up like a bunch of ribbons on one shoulder,<sup>1</sup> for grandeur, with copper hooks to them in front.

They always had white hats. Any one of them would go fifty miles for a white hat with a small brought-up-sloped crown and broad leaf.<sup>2</sup> The men wore earrings made of copper and rings on both hands, one on the little finger and three on each of the others. Some had bracelets on the wrist and old Golias Gezias, the oldest man out of the whole generation of them, had them on his ankles as well, and he was buried in them.

In winter they wore them things they called *bizémbli* round their necks, like you see on ladies in the street, made out of fur or rabbit skins with silk inside, but another class got up in this last hundred years took to wearing a kind of *poisenakos* they called "grinders."

For the last 300 years I *dik't* their *idza* in a *maxta*, what goes from one generation to another till they're nearly melted away, and then they have them with wire round them, for fear they fall to pieces. Old Sam Fiansi<sup>3</sup> showed me a chest that had his great grandfather's clothes in it, and he *ruv'd* like a tikno when he thought of the old people and the *purro divésses*, and he was close on 86. "Look there! Phil," he says, "that's close on 150, and the box is over 300; but it's made of the *kuski kuvva*. I've been offered 120 *bar* for it, but I wouldn't take it"; and why should he? He had plenty of money.

Their shirts were made of *brokla's burk* [lamb skin]. They used to kill them for it when they were passing by a farmer's field, and put them by for winter; but they wore calico in summer. And the oldest of them wore their hair in three plaits, one plait down the back, reaching to the shoulder, and two tails coming down each side; hair on the top lip and clean chin, with narrow whiskers coming right down each side, and their hair clipped close in front. But the new

garments (*vestito di color verde*), with large shining metal buttons, his black hair falling in curls by each ear." Also Simson, p. 213: "The male Gypsies in Scotland were often dressed in green coats, black breeches, and leathern aprons. The females were very partial to green clothes." Also Way, p. 81.

<sup>1</sup> Cf. numerous references to this cloak in Mr. Crofton's pamphlet. Also the passage quoted by Mr. Groome from White's *Etymologicon Universale*, in vol. i. p. 103 of this *Journal*.

<sup>2</sup> Cf. Groome, p. 45; Way, p. 130; Leland, *Eng. Gyps.* p. 138.

<sup>3</sup> Cf. Vanis, an alias of the Hernes. *Vide* Roberts, p. 93.

race for the last hundred years wore black curls, coming down each side, with a crooked split in front.

The women's dress was buttoned up close round the neck, with the body very short, coming down straight to near the ankles, with sleeves just above the elbow, and striped like the old style abroad, one *báro yūk* and one *bitti yūk*,<sup>1</sup> and in the middle of the back, the tops of two rams' horns for buttons. They had low-sized shoes, with big *klicns* (buckles) polished up every morning with brick dust. The men made these buckles for them. And some of their rings and bracelets were very old. There's a pair of them this day that the Lees have, nigh on three hundred years old, that belonged to Shuggurn Lee's great grandmother, the handsomest young Gypsy that was ever knowed on this God's world. She had hair the colour of a raven, and features like waxwork; but the *lūbni* was *andrē la*, and she killed Johnny Smith, my wife's first cousin. She took a liking to a *váver ghōra*, and she made him throw her man over a bridge. She was the handsomest and *vasavest* young woman that ever saw the face of the sun.

Their *gauls* were made of calf skin in winter; but only gauze or very fine cloth in summer, coloured by themselves, yellow sometimes. They knowed stuff in the generation of them that would colour anything naturally.

They had petticoats made of goat skin or sheep skin, with the hair on; and their stockings were of the same thing, buttoned up some of them were.

And the *turni rakyas* wore a *dikla* of *chichi*, but pure wool, on a very light skin, like the skin of a bladder,<sup>2</sup> about six inches wide, *avin' mosker*-between their *heros*, and *panderd apré* their *dumo* and both *heros*, for trash they *lē sāv*d when they're *avri druker'in*. Her *dai chivs* it *apré la* at *sala*, and *lés* it off her at *rati*, and she *jans* the *drom* she *pander'd* it, so it won't be *le'd avri*. It's like a skin with fine wool *andrē*, just *kēr'd*, so they can *muter* and no more, and that's not to be *unklīn'd* till she *ars kerri* at *ratti*. When she's about twelve they *chiv* them *apré* her, and she *rivs les* till she *lēš romadi*, and then they have it before her, carried in a *báro kosht*; and then her *romado*, if he's a decent *ghōra*, *jans* when he *diks les*, that she's *kuski*.<sup>3</sup> When she *lēš romadi* her *nōgo ghōra chivs* it *andrē* the

<sup>1</sup> Cf. MacRitchie, "Gypsies of Catalonia," *Journal of the G. L. S.*, pp. 38, 39.

<sup>2</sup> Murray said further: "It's made of eel or snig-skin, what they call *vongar's burk*, that's tanned, and dries for a good number of days, and then they put it into another thing, and steam it till it's no thicker than one of these bladders that you see in the street."

<sup>3</sup> Cf. M. Henri Carnoy's note on a Gypsy marriage at Constantinople, vol. ii. p. 59 of



*moxto* and *righers les*, and when her *rakli's ekir avs*, she *rirs les*, and it goes through the whole generation of them, and it lasts for hundreds and hundreds of years. In fact, they had a principle, the old originators, not like this last second century of new sprung-up things!

They had cloaks with hoods to them, with a drawing-string, so you could put them up or down, coming right down to their heels, and made out of this grey wool; they'd go miles and miles to *lē les*. They wore them both red and grey; but the most of them were red, and they coloured them themselves. Their hats were like the old Welsh hats, brought up very small and tall.<sup>1</sup> And sometimes they'd have a band of fine cloth going round and round the head with these rosettes on it—one each side of the front part of the head, and three at the back.<sup>2</sup> And more too! you'd see an old *monishni* with as many stars on her head as there be in the sky. And as many rings and beads and earrings as they could carry on them; and the bigger they were, the better they were pleased.

JOHN SAMPSON.

this *Journal*. Also Captain Newbold on "The Gypsies of Egypt," *Journal of the Royal Asiatic Society*, vol. xvi. part 2, 1856:—"Until their marriage the young Feheni females wear a cincture of silk or cotton thread round their loins in token of virginity. . . . [among the Helebis] the *hug* or dilk (zone of chastity) is often made of plaited leather, like the waist covering of the women of Soudan, and is cut off on the wedding night. . . . The Kurbát damsels . . . wear constantly until marriage a certain cloth, in token and in pledge of spotless virginity, which the husband alone, on this occasion, is permitted to take off." Also Borrow, *The Zingari* (1841), vol. i. p. 333:—"There is another word in the Gypsy language, *Diclé*; and this word is closely connected with *Lacha*—indeed, is inseparable from it in unmarried females; for to lose their *Diclé* is tantamount to losing *Lacha*. Reasons, which may easily be judged, render it impossible for us to be very explicit on this point; it will be permitted to us, however, to state, that no females in the world wear their interior drapery in the same manner as the Gitanas; and this drapery or *Diclé* of the female children is invariably fastened by their mothers, after a peculiar and singular fashion, and is never removed, but continually inspected by the latter until the day previous to marriage. The *Diclé*, therefore, is the seal of the *Lacha*." Also in a description of a Gypsy wedding (*Ibid.* i. 340):—"First of all marched a villainous jockey-looking fellow, holding in his hands, uplified, a long pole, at the top of which fluttered in the morning air—what? the mysterious *diclé*, and yet more mysterious handkerchief of cambric—the latter unspotted—for otherwise there would have been no bridal, and the betrothed girl would perhaps ere then have been a corse."

<sup>1</sup> Cf. Groome, p. 101. In old prints, witches are represented wearing similarly shaped hats.

<sup>2</sup> Cf. numerous references to this head-dress in Mr. Crofton's pamphlet. In a MS. note to the extract from Skelton, describing Elynoure Rümmyng's head gear (p. 3), Mr. Crofton says: "It is of course possible that these references may be to the known costume of veritable and not 'counterfeit' Egyptians. In Scotland, however, according to Jamieson's *Scottish Dictionary*, 1808, there was a woman's cap or mutch in use called a *Gipsy*, and it was 'plaited on the back of the head.' Jamieson alleges that it was borrowed by that generation's great-grandmothers from the Gipsies." My old tinker half remembered the name of this turban as *värta* or *bärta*. This is not unlike the *bern* "rota fascis involuta, quam capiti imponunt mulieres nubianæ" of Vulcanius. In a MS. note to this definition Mr. Crofton says: "C. Bouer in *Transylvania* (London, 1865) defines *volutura* as 'the long piece of stuff worn as head covering by the Wallack women: on Trajan's column it is the same as that worn here at present in the various groups, and on old cameos too, . . . one had twisted the fine web in thick folds like a turban while two long ends of unequal length hung down gracefully behind.'" This may be compared with Murray's statement (in some notes which I have lost) that this head-dress had "two *andales* hanging down behind."

## VII.—COSTUMES USED IN THE ITALIAN "ZINGARESCHE."

AS a supplement to the above account of the former dress of the English Gypsies, we are permitted to quote the following from Dr. E. Lovarini's "Note" prefixed to his *Seconda Zingaresca*<sup>1</sup>:—

"To give an idea of how those 'Zingaresche' maskers dressed themselves, and of the various articles which they carried about with them, I here transcribe the first four pages of the previously-quoted *Dialogo di tre Zingare* (Dialogue of the Three Gypsy Women):—

"*Names of the Gypsies*: Leonora, a young woman; Battista, an elderly woman; Michale, an old woman.

"*Dress, devices, and livery of Leonora*: Head-dress with bands of cloth,<sup>2</sup> blanket and gown in the Gypsy fashion; on her back a ticket with these words written upon it:—

‘*Nel mio cor son stampati  
Tre B, e son'aurati.*’

(On my heart are printed  
Three Bs, gilded.)

An escutcheon attached to the blanket on the left arm bears this device: A wounded hind, flying with the dart still sticking in her side, with this motto: ‘*Ovunque io ro meco lo porto*’ (‘Where’er I go I bear it with me’). Under her arm she carries a box, in which are the following:—A pot of Venus’ powder; another pot with lovers’ powder; a tiger’s stone; the foot of a still-born child; some Cupid’s hay; a piece of Minerva’s shield; and a phial of lovers’ tears.

"*Dress, devices, and livery of Battista*: Head-dress with bands of cloth, with a blanket wrapped round her, and a gown, all in the Gypsy style, and carrying in her arms a little Gypsy boy in swaddling-clothes; a ticket on her back bears these words:—

‘*Un G, un B, un S,  
È nel mio cor impress.*’

(A G, a B, and an S  
Are on my heart impressed.)

A shield attached to the blanket on the left arm bears this device: A rock beaten by the winds and the waves, with the motto, ‘*Di ver amor immobil scoglio sono*’ (‘Of true love the immovable rock am I’). Under her arm she carries a box with these contents: A raven’s heart; a mole’s heart; the bone of a serpent; bones

<sup>1</sup> *Canzoni antiche del Popolo Italiano*, vol. i., Parts 5 and 6 (Rome, 1891). The "Note" preceding this has already appeared in our last number.

<sup>2</sup> "Un concio di capo con pannicelli;" ? a turban.—[Ed.]

of frogs ; the head of a snake ; the root of the Hesperides ; the wand of Janus ; and root of Eringea.

"*Dress, devices, and livery of Michale*: Head-dress with cloth bands, Gypsy blanket and gown, and in each hand a newly-hatched chicken ; the ticket on her back has this couplet :—

‘ *Il mio cuor tien legato  
Un C, col B, e l'S accompagnato.*  
(My heart keeps fastened  
A C, a B, and an S.)

A shield on the left arm has this design: A fire lit with myrtle-wood, and the motto, ‘ *Altra fiamma non voglio che mi scaldi* ’ (‘ No other flame do I desire to give me heat ’). A box under her arm contains the following:—A phial of milk of Juno ; a small decanter of water of Salmaca ; a scrap of hyena’s skin ; a very small phial of Cizico water ; a jar of liquor of Arcadia ; a bottle of bat’s blood ; a small jar of powder of Gretia ; and a little bottle of juice of Proserpina.

“ We might have gained further information regarding such costumes if we had been able to examine the pamphlet entitled *Indovini et miraculi de | aleuni zingani, i quali uanno | dinonzi alcun | eñuito. | Composti per Notturmo napolitano* (HARRISSE, *Excerpta colombina*, Paris, Vieweg, 1887, 216).

“ E. LOVARINI.”

[EDITORIAL NOTE.—It is of course to be understood that those “ Zingaresche ” (which are correctly defined by Baretta as “ songs after the manner of Gypsies, sung by masked people in Carnival time ”) cannot be accepted as unreservedly Gypsy. Nevertheless, the dress and manners of the maskers were modelled upon those of real Gypsies, and, as such, are worthy of study.]

## VIII.—THE WORSHIP OF MOUNTAINS AMONG THE GYPSIES.

FERDINAND, Freiherr von Andrian, in his great work, *Der Höhencultus Asiatischer und Europäischer Völker* (Vienna, 1890, Konegen), of which this treatise is intended to form a small supplement, distinguishes two groups of ideas in the mountain-cult. The one is based on animism, that animating and vivifying of Nature, whose profound significance for the spiritual life of man has been clearly demonstrated by Tylor. The mountain was regarded as a demon, or as the dwelling of one ; and thus, as being the property of

a demon, it must on no account suffer any affront or injury. One must bring sacrifices and tokens of reverence to such places, in order to obtain the favour of their owner and avert his wrath.

The other group of ideas is "the cosmic conception of the mountains," which proceeds from the circumstance of the vertical organisation of the earth's surface to the heavens. The mountains came to be regarded as connecting earth and sky; the vault of heaven was simply the continuation of the mountains. The lofty mountain-peaks are the borderland between heaven and earth.

"We must keep in view, however," says Andrian (p. xvi), "that this distinctly higher conception is wholly rooted in animism, for the personification of the visible heaven, as also the spiritualising of all the heavenly movements, endures for a very long time. Equally clear stands out the connection between the celestial and astral spirits and the worship of the *manes* among some peoples." The mountains form the boundary between heaven and earth, between the living and the dead. Therefore the abode of the dead, or Paradise, the home of departed spirits, is relegated to the mountain-summits.

From this point of view I have arranged the materials relating to the hill-worship of the Gypsies, which I have been enabled to collect in the course of my frequent "Gypsyings," and almost uninterrupted intercourse with Gypsies during the last ten years.

The following legend, widespread among the nomadic Gypsies of Transylvania and southern Hungary, forms the groundwork or skeleton of the Gypsy hill-worship:—

"When as yet there were no men in the world, Heaven and Earth dwelt, as man and wife, in peace and happiness, and begat these five sons—the Sun-King, the Moon-King, the Fire-King, the King of the Winds, and the Mist-King. But Heaven and Earth did not long rejoice in their sons, for, as these grew up, they were ever at discord with one another. Earth and Heaven came close together, and formed between them a hollow space, in which they confined their sons. There the five kings again quarrelled with one another, and resolved to separate their parents, so that each of them might go out into the world, and each one make a home for himself somewhere. The Moon-King first fell furiously on his mother, the Earth, and endeavoured to separate her from Heaven; but his strength was too feeble to achieve the feat. The Mist-King then assailed Heaven, his father, and tried to part him from the Earth. But in vain! Then came the Fire-King against his father, Heaven; but neither could he separate him from the Earth. Thereafter the Sun-King

assailed his mother, and attempted to separate his parents, but his strength was not yet sufficient. Then the King of the Winds rushed forth against his mother with all his might, and parted Heaven and Earth asunder. And now the five sons began to dispute as to who should remain with their mother, the Earth, and who should follow their father, Heaven. Then said Mother Earth to her five sons: 'Thou, O Sun-King, and thou, O Moon-King, and thou King of the Winds, ye have set yourselves against your mother, therefore go ye hence from me! But ye, O Mist-King and Fire-King, have done me no injury, remain ye therefore with me!' Since that time Heaven and Earth have been parted, and their five sons live in perpetual enmity with one another."

Forming, as it were, a sequel to this legend is the following tale of the Tent-Gypsies of southern Hungary, which affords even weightier testimony. It is to this effect:—

"After the separation of Heaven and Earth their five sons desired to remain with their mother, the Earth, and only to visit their father, Heaven, now and then, for they loved their mother more than their father. But the Earth did not wish to retain all her sons beside her. Thereupon the five children began to struggle with the parents. Then cried out Mother Earth: 'Mist-King and Fire-King, remain ye both with me! But you, Sun-King, Moon-King, and King of the Winds, go with your father!' Now, as Heaven was departing with his three sons, the Sun-King, the Moon-King, and the Wind-King, they clutched hold of their mother's garment with their fingers, and would not let go. But Heaven forcibly drew them along with him, so that one after another they quitted hold of their mother's garment. And so, as they loosened their grasp of this and that portion of Earth's garment, those parts still remain; and they are the mountains. The Wind-King, when high up, still retained some portions of his mother's garb, and these are the highest mountains on Earth. Why, one asks, did not Mother Earth put back into their place those parts of her attire which her sons had plucked up, instead of letting them remain there? She was a good mother, and was sorry for her children. She allowed the fragments of her garments to remain where her sons had raised them, so that she might be so much the nearer to her children, for she granted that they might seat themselves on these garments (otherwise the mountains), and build themselves castles, wherein they might live as often as they were tired of living with their father, Heaven. But in order that these three sons, with their children and their children's children,

whom they have begotten, can never come quite down to Earth, Mother Earth decreed that the fairies and demons should also live up on the mountains, and keep her sons who were given to Heaven, and their kindred, from tearing their mother's garment into shreds. Mother Earth also gave a foster-mother to each of her sons, in order that these might with good words appease the kings sprung from Heaven and Earth."

This legend contains, so to speak, the historical basis of the hill-worship of the Gypsies, for it explains to us many of the popular beliefs of this the last straggler of the *Völkerwanderung*, which else might perhaps remain unintelligible. In some of the Gypsy tribes living about Central Europe the mountains are called "*bar*," or "*gotra*"<sup>1</sup> = "rags," "tatters," or "*muçlyi*," which last term usually means "cloud" or "mist." Thus, too, bold, abrupt mountains are termed "*muçlyi*." Now, inasmuch as in the oldest Indian poems, the *Rig-Veda*, the clouds are nearly always metaphorically regarded as mountains, whether one concedes, with Max Müller,<sup>2</sup> to the metaphor a decided share in the development of the cosmic conception in mythic dress, or derives the latter from the firm belief held by many diverse races regarding a condensation of the heavens into earthly matter, and it is also certain that according to the primitive Indian belief the clouds descended upon the earth and there remained stationary as mountains" (Andrian, *op. cit.* p. 4),—so, according to the Gypsy conception, the same name is applied to the clouds and mountains, and the mountains are regarded as a kind of pathway to heaven, a bridge for the five sons of Earth. According to Gypsy ideas, the clouds are the daughters of the Mist-King, and the lightning-flashes the sons of the Fire-King. The lightning-flashes and the clouds would fain soar up high into space, but the Wind-King comes in pursuit of them, and drives them downward to the Earth, their grandmother. The Fire-King—so say the nomadic Gypsies of Servia—is his mother's youngest child, and as he ever feels cold, she allows him to dwell within her bowels, whence he comes forth but seldom. The clouds, then, hurry homewards to their father, the King of the Mist, who dwells away up among the mountains in pathless valleys; but the lightning-flashes go downwards to the Fire-King, their father, in the womb of the Earth. Should dangers threaten the lightning and the clouds as they journey

<sup>1</sup> In the orthographical system which I have adopted for Romani words—*c*=*ts*, *ç*=German *ch*, *j*=*ds*, *ñ*=*ny* (Spanish *ñ*), *sh*=German *sch*, *y*=German *j*.

<sup>2</sup> Müller, *Vorl. Wiss. Spr.*, Ger. trans., ii. 13.

between Heaven and Earth, she, their grandmother (Earth) throws to them a coloured cord, the rainbow, and thus draws them down to her. The Servian Gypsies are wont to say, when a guest is in a hurry to go home, and the others urge him to stay a while: "Your mother hasn't got a rainbow!" (*Tre dayake na hin strafelyi!*) meaning thereby, "Your mother isn't pulling you home by force!" Of a husband who is for ever sitting beside his wife, they say: "He is the cloud and she is the rainbow" (*Yov hin muçlyi, yoy hin strafelyi*), that is to say, "He is like the cloud which the rainbow draws to the earth." It is noteworthy that the Gypsies call the navel both "*çev*" (hole), and "*bar*" (hill), and the umbilical cord is called "*devleskero shelo*," i.e. "God's cord." A song of the South Hungarian Tent-Gypsies goes thus:—

*Upro bar me somas  
Ceresrobara hadyidyom ;  
Tel shukure strafelyi  
Akor siges me pashlyom ;  
Piraneske bar diñom,  
Timastar me leske som !*

On the mountain have I been,  
Lightning-stone have I found ;  
Under beautiful rainbow  
Then quickly have I descended,  
To my sweetheart given the stone.  
For ever I am his.

For, according to the popular belief of the Gypsies, in their flight before the Wind-King, the lightning and its progeny very often lose the road to their father, the Fire-King, and fall prostrate in a wrong part of the Earth, where they are changed into stones. Such lightning-stones, known in Germany as thunderbolts and weather-stones, are pushed out from the ground after nine years, and whoever finds such a stone on a mountain is rendered "lucky" (*baçtales*) in all his undertakings, if he always carries a little bit of this stone with him. Particles of such stones are mixed with food and drink, and applied towards ills of the body and of the soul. But not only do these lightning-stones (*ceresrobara*), which are found on mountain-heights contain within themselves a hidden power of healing for "the body and the heart" (*trupos te vodyi*), but so also do those objects (such as plants, stones, shells, etc.), which are found beside them. Such little stones and shells are employed as amulets, and fastened round children's necks or plaited with their hair. A decoction of such plants as one has found beside a lightning-stone is used to counteract attacks of insanity and epilepsy. It is said among the Gypsies that lightning-flashes play freely around the so-called "Tree of All Seeds" (*saxe sumbeskro kasht*), which blooms in heaven, and produces all the plants in the world, and that from this tree they steal healing herbs which they take to the Nivashi (Water-Spirits). The Nivashi teach the use of these plants to those women with whom they have carried

on evil intercourse, and so make them "witch-wives" (*covalyi*). Now, should a lightning-flash lose its way, in journeying down to earth, and be found in the form of a lightning-stone, all the adjacent herbs become impregnated with the seeds which it has brought thither as lightning from the Tree of All Seeds. And the higher up the mountain one finds these herbs beside a lightning-stone, the greater is their healing virtue; for, by reason of their elevation, they are nearer the Tree of All Seeds than the herbs found in similar circumstances in the valleys. And the Tree of All Seeds exercises an effect, for the space of nine years, upon those herbs which it has influenced by means of the lightning; and the nearer to it these are situated, the greater the effect, as is shown by the efficacy of the plants themselves. This Tree of All Seeds, whose roots—in the highest mountains of the earth—a serpent holds in his mouth, and whose top reaches up into "the great heaven" (*baro cero*), can sometimes be seen on the midnight of Christmas Eve, on the occasion of the festival of "the marrying of the trees" (*biya kashtengre*). He who sees it becomes young again; but he must not say a word about it, or he becomes mad. Thus, at midnight on Christmas Eve, some of the nomadic Gypsy tribes of Hungary plant a small willow-tree on the nearest hill to the earth-caves which serve them as winter-quarters, and twine its twigs into knots; then a fir-tree is planted beside it, and a red thread is wound around the two trees: this they call "marrying the trees." Next day the trees are burnt, and their ashes mixed with various magic materials. These trees require to be planted, and burnt on a mountain-top, so that the Tree of All Seeds, which is visible the night before Christmas, may have a greater power over them. But it is not every hill that is suited for the "marrying" of the trees; for the Tree of All Seeds only appears—that is to say, bends itself downward—upon such hills as the Sun-King has produced by dragging upwards the garment of his mother, the Earth. Those hills are, indeed, not the highest on the earth, but they are called "lucky" (*baçtale*), "because everything prospers that one resolves upon when on them." Every nomadic Gypsy tribe seeks to establish its winter-quarters in earth-caves near such a "lucky mountain" (*baçtalo bar*). Such hills are bequeathed from generation to generation, and if the members of another tribe take up their winter-quarters beside such an inherited hill, bloody conflicts ensue. In 1886, during my second "Gypsy journey," such a scene occurred, owing to the Gypsy clan of the Ashani having occupied a "lucky hill" in the region between Sárkány and Persán (Transylvania), when the original



possessors appeared on the mountain, the people of the Kukuya tribe, who had been accustomed to winter there from time immemorial. Hills which have the reputation of being "lucky hills" are generally mound-shaped eminences in a mountain-range, whose upper portion is covered with grass, and the middle and lower parts wooded. On the summits of such mounds, also, the *Urmen* (fairies, prophetesses), conduct their dances and games on clear, moonlight nights. Those springs which rise beside such hills possess a wonderful healing-power. Pregnant women who, when the moon is on the increase, go to one of those "lucky hills," and wash the lower portion of the abdomen with water from one of such springs, will bring into the world strong and beautiful children. If weakly children are bathed in these springs they will become strong and healthy; but woe to her who permits her *chonesko rat* to fall into such a spring or upon one of those "lucky hills"! for she will bring into the world a being half human, half brutal, who will nightly terrify and torment her in dreams. Usually such a being has the head and bust of the animal that the particular "lucky hill" is named after. All rapacious animals enjoy the protection of the Sun-King, and therefore all "lucky hills" bear the name of some such wild animal; for example, in Transylvania there are three of these hills bearing the name of "Wolf's Hill," two are called "Bear's Hill," and four "Fox's Hill." Every nomadic Gypsy must, at least once in his life, bury a piece of the flesh of the wild animal that gives its name to the hill in the soil of the "lucky hill" beside which his tribe are accustomed to winter. Consequently the nomadic Gypsies of Hungary often buy from the hunters, at a comparatively high price, the carcass of such a wild animal shot by them, simply for the sake of offering this species of sacrifice to the "lucky hill" of their tribe. A store of bones, hair, claws, or teeth of the animals in question is always kept in readiness by each tribe. Whenever there is a continuance of rainy weather in the course of their summer journey, the Gypsies will bury a part of this store in the nearest "lucky hill," "so that the Sun-King may again be gracious" (*thagar kamuno ishmet laces th'avla*), i.e. that they may have pleasant, sunny weather again. Should any one have unexpected success in an undertaking, they say, "He has buried much flesh in the lucky hill!" (*Andro baçtalo bar bute mash yor çunadyas!*)

The name of such a hill is often altered in the event, for example, of the tribe experiencing "great ill-luck" (*but libaçt*) in one year. Thus the name of the "lucky hill" above referred to, situated between

Sárkány and Persán, which had till 1889 been called the "Wolf's Hill," had at that date its name changed to "Bear's Hill," because during that year two Gypsies of the Kukuya tribe, which owned the hill, were bitten by a mad wolf.

To defile these "lucky hills," to walk on them and chew, or to omit to clear the mouth before setting foot on them draws down incurable sickness upon the offender. The settled as well as the nomadic Gypsies of Central Europe will scarcely enter a wood or walk upon a hill without first spitting—a ceremony which the nomadic Gypsies of South Hungary and Transylvania also observe in crossing a bridge. This is tantamount to asking permission of the spirit of the wood or of the water to enter or to cross their domain (Andrian, *op. cit.* p. 149). One may only remove plants, stones, or other things from a "lucky hill" after having spat three times. In the winter of 1882 Danku Cirila, a nomadic Gypsy of the Kukuya tribe, went, in a drunken condition, upon the "Wolf's Hill" above-mentioned, and, by an act of indignity to the hill, brought upon himself a disorder which none of his tribe could cure. Then he dreamt, in the spring of 1883—so he told me—that the Sun-King appeared to him, and told him to plant seven maize seeds on the hill and attend to them, that seven maize plants would grow therefrom, and that for seven days he should eat no other corn but this, of which he should only cook one head for each meal, and that he should drink no water during that time but the water in which the maize had been boiled; so should he be cured of his malady. He did so, and became well. His kindred affirmed that during the whole summer he had not travelled about with them, but had remained on the hill tending his maize plants.

Any one suffering from chronic headache ought to go at midday to a "lucky hill," ascend to the top, and there sit down, and throw thorn-apple seeds behind him, and then eat as much as ever he possibly can. He who would see where and how he will die must go on St. Andrew's or St. John's Eve to the top of one of these hills, lie down on his back, and look straight forward; then shall he see the place and the manner of his death. Three years ago there lived an old Gypsy woman named Klára Lokarde, of the North Hungarian nomadic tribe of the Reñate, who for years had been at strife with her daughter, and who now hated her so much that their kindred had in vain exerted themselves in every conceivable way to effect a reconciliation between mother and daughter. As Klára possessed great influence in the tribe as a powerful "witch-wife," the *voivode* had to exile her daughter from the tribe. On St. Andrew's Day the daughter

returned home, and begged her kinsfolk to persuade the old witch to go that night to the nearest "lucky hill" and learn the circumstances of her death. The old woman allowed herself to be persuaded, and went up to the hill, where she lay down on her back. Her daughter, with the view of leading to a reconciliation, stole up the hill and stood before her mother lying there. Then the relations, who, out of curiosity, had crept after the two women, heard a shriek, and, when they rushed forward, Klára Lokarde was dead.—A young Gypsy man named Lazar Deresh, of the Transylvanian tribe of the Leila, was known among the Gypsies of the whole country, and even beyond the frontier, as a "splendid-looking man," but at the same time as a very great drunkard. He would be dead drunk day and night, and he was a perfect torment to his relations. Then the *woiwode* of the tribe cured him for all time in the following way:—He told the half-drunk Deresh one St. John's Eve to ascend a "lucky hill," so that he might learn the place and the manner of his death. Deresh went up the hill, and after him stole the *woiwode*, carrying with him a piece of woodwork constructed like a gallows, which he had made at home. The disguised *woiwode* placed the gibbet, in which he had also fastened a noose, at a certain distance from Deresh, who, the second he saw this unpleasant structure, with the noose dangling about in the wind, ran back to his kinsfolk, and from that moment never drank a single drop of spirituous liquor, for he is firmly convinced that it was the Sun-King who showed him the gallows, although his relations have over and over again explained the real state of the case to him.

Whoever wishes to know the witches of the neighbourhood should go on one of the nights mentioned to a "lucky hill," arrange round him concentric circles of eggshells filled with thorn-apple seeds, the eggs having been those of a black hen, and then say, "O Lord of the seven great hills, O wise Suyolak, I will become thine, if I may first see what thy wives do!" (*O rayeya eſta bare barengre, o tu gondsiavcl Suyolakeya, me tute the avas, kana mayangle the dikhav, so tire romñiya keren!*) He must on no account step outside of the egg-shell circle, or else the witches who live in this neighbourhood in this region will rend him in pieces, and each one of whom he sees busy with the employment which happens at that moment to engage her. Nor must he leave the hill before daybreak, and as he is going away he must not look behind him, else the witches will tear him in pieces.

HEINRICH VON WLISLOCKI.

(To be concluded in our next.)

## IX.—A VOCABULARY OF THE SLOVAK-GYPSY DIALECT.

By R. von SOWA.

(Continued from the word *Thovau*, vol. iii. p. 56.)

*Thovau*, 2. To stick? *Hi tut chûri?*  
*thovaha ola and-e bári yel'a*—Hast  
 thou a knife? Let us stick it into the  
 large fir-tree.

*Thovar*, M. W., vb. tr. pt. pf. *thodo* (Gr.  
*torava*; Hng., Bhm. *thovar*), to wash.

*Thover*. See *Tover*.

*Thud*, K., s. m. (Gr. *tud*; Hng., Bhm.  
 = Sl.), milk.

*Thudôro*, K., s. m. (dim. of the same),  
 milk.

*Thúlo*, S., adj. (Gr. *tulo*, Hng. *thullo*,

Bhm. *thulo*), fat. *Ke late na has*  
*prinjárdo, hoi hi la báro per, l'êbo has*  
*thúl'i*—But she (the mother) did not  
 know that she (the daughter) was  
 pregnant, for she was fat.

*Thuválo*, S., s. m. (Gr., Hng. wanting;  
 for they use only Gr. *tuv*, *tu*; Hng.  
*thuv*, *thu*; Bhm. *thuválo*), tobacco.

*Thuváli*, M. W., S.; *thuvál'i*, S. (Gr.  
 wanting; Hng. *thuvdáló*, *thuváli*,  
*thuvyali*; Bhm. *thuváli*), tobacco pipe.

## T.

*Tienia* (r. *t'êna*), *tiena*, K., s. f. (Slov.  
*tien*), shadow.

*T'ihrai*, M. W., S.; *t'irhai*, M. W., s. m.  
 (Gr. *triak*, Hng. *t'irhai*, Bhm. *tsirax*),  
 boat.

*T'ixo*, S., adj. (Slov. *ticho*), silent.

*Tilavin*, M. W., s. f. (Gr. *kilavin*;  
 Hng., Bhm. wanting), damson tree.  
 Cf. *Chilau*.

*T'iro*. See *Tro*.

*T'isitos*, S.; *tsisitos*, K., num. ord. pt.  
*t'isitsa* (Slov. *tisic*), thousand.

T<sup>h</sup>.

*T<sup>h</sup>il*, S.; *kil*, K.; *jil*, M. W., s. m. (Gr. *kil*; Hng. *khil*, *t<sup>h</sup>il*; Bhm. *t<sup>h</sup>il*), fat,  
 grease, butter.

## Ts.

*Tsaklos*, S., s. m. (Slavon. *stiklo*; Hng.,  
 Bhm. *tsaklo*), bottle, glass.

*Tselo*, M., K., S., adj. (Slov. *celý*), whole.

*Tsenginar*, M. W., vb. itr. (cf. Slov.  
*ceingat'*), to tinkle.

*Tsentos*, S.; *tsento*, \*M., s. m. (Slov.  
*cent*), quintal.

*Tses*, S., prp. (Slov. *ces*), through.

*Tsidau*, S., vb. tr. pt. pf. *tsidindo* (Gr.  
 wanting; Hng., Bhm. *tsidav*). 1. To  
 draw: *Kai les te tsiden upre*—That  
 they may draw him up. *Kai ke*  
*maude tsidel*—("that which draws to  
 me") was given by my Gypsies for  
 "rake." 2. To have a weight (of):  
*Mro sviri, haro tsidel trianda funti*—  
 My hammer, which has a weight of  
 thirty pounds; cf. *Tridipen*.

*Tsigara*, S., s. f. (Slov. *eigara*), cigar.

*Tsigno*, M. W., S.; *tsikno*, M.; *tikno*,

S., adj., small, little. *Oda ráklo has*  
*pale tsikneder králistar*—Ille puer erat  
 tum servus regis (= minor rege).

*Tsinra*, M. W., S., s. m. (vlg. Slov.  
*cimra*, from Germ. *Zimmer*), room.

*Tsinav*. See *Kinau*.

*Tsiral*, S., s. m. (Gr. *keral*; Hng. *kiral*,  
*thiral*; Bhm.=Sl.), cheese.

*Tsirinau*, M. W., vb. tr. (M. W.,  
*tsirillas*=*tsirindas*, from Mod. Greek  
*τρίζω*, to gnash, to grate? Wanting  
 in other dialects), to grin, to flatten.

*Tsirla*. See *Chirla*.

*Tsit*, S., intj. (Mag. *csitt*, Bhm.=Sl.),  
 hush!

*Tsitinar*, M. W., vb. itr. (Slov. *citit'*,  
 to feel, to observe), to suppose.

*Tsukros*, S., s. m. (Slov. *eukor*), sugar.

*Tzuzo*, S., adj. (Slov. *cudzi*), strange.

## U.

*U*, M., S.; *iu*, K., conj. (Gr., Hng., Bhm.=Sl.), and. *Desh u dui*, twelve, etc.

*U*, a., \*K., intj., eh! *U tu roma! sho tu keres?*—Eh, husband! what art thou doing? K.

*Uchárav*, S.; *ucharav*, \*K., vb. tr. (Gr. *ucharava*, Hng. not noted; but cf. *uchárdo*, *ucharipi*, roof; Bhm. *uch-kárav*), to cover.

*Úcho*, M. W., adj. (Gr. *rucho*, *ucho*; Hng. *uchho*; Bhm.=Sl.), high.

*uches*, M. W., highly.

*Udar*. See *Vudar*.

*Uzt'au*, S.; *ustau*, M. W., vb. itr. pf., *ust'il'om* (Gr. *uskyava*, *ust'ava* *uft'ava*, etc., to rise; Hng., Bhm. wanting: on the connection with *usht'au* (q. v.), cf. Mikl., M. W. VIII. 90), to jump. *Ucht'el arri sar andar chikate*—He jumps out as from mud.

*Uvashinar*, M. W., vb. tr. (cf. *l'ashinar* and Mikl., M. W. XII. 76).

*U'om*. See *Orau*.

*Umblad'i*, M. W., s. f. (Gr., Hng., Bhm. wanting; Rm. *umblade*), gibbet.

*Umblavau*, S., vb. tr. (Gr. *umblavava*; Hng., Bhm. *umlavav*), to hang.

*Ungriko*, K., adj. (Hng.=Sl.; Bhm. *ungrika*, adv.), Magyar or Hungarian. *Na nierind'om ternia romaia ungrikona*—I have not found a young Hungarian wife, K.

*Upral*, S.; *phral*, K., adv. (Gr. *opral*, Hng. *upral*, Bhm. not noted), from above.

*Upre*, S., K.; *upre*, K.; *pre*, S., prp. (Gr. *opre*; Hng. *upre*, *upar*; Bhm. *uprē*). 1. Up: *Kana katar mande-y-upre-y-usheches*—When thou arisest from beside me, K. 2. Above. *Pre* is not used as a preposition in the following passage: *Tuke havore kokala me phagerau pre bare svircha*; but even here it is not substituted for *upre*.

*Upredet*, M., supra. *Upredet o fóros*. *Supra urbem*: cf. *Pre*.

*Uprúno*, M. W., adj. (Gr. wanting, there being formed *opralutno*, *opraluno*, from another base; Hng. wanting; cf. *uprano*, Bhm.=Sl.), upper, superior.

*Urau*, M. W., S.; *urldau*? S., vb. tr. pt. pf.: *urdo*, S., pf.; *ur'om*, M. W. (Gr. *uryava*; Hng. *urav*, to draw; Bhm. *urav*), to clothe. *Urava pre mande shukár id'a*—I shall put on (myself) fine clothes. *Shukáres urd'i har yekh bári ráni*—Finely dressed like a lady.

*Url'ava*, S., s. f. (vlg. Slov.? Germ. *urlaub*), furlough.

*Usht'aran*, a., S., vb. itr. (Gr., Bhm. wanting; Hng. *usht'arav*), to tread. *Pr-oda isto bar, kai has oda drakos, la xeraha usht'ard'as*—Upon that stone (rock) where the dragon was it (the horse) has trodden with the foot.

*Usht'au*, S.; *ushchav*, M. W., K., S.; *usht'ar*, M. W.; *usht'ar*, *ushtav*, K., vb. itr. imperat.; *usht'i*, *usht'en*, M. W., S.; *usht'en*, S.; *ushti*, K., pf.; *uchil'om*, K., S. (Gr. *ushtava*, pt. pf. *ushtilo*; Hng. *usht'ar*, pt. pf. *usht'ino*; Bhm. *usht'ar*), to rise. *Ushti more, ker buti*—Get up, husband, and work, K. *Ushchil'as e yag*—A conflagration arose, K.

*Usht'arav*, *ushchavau*, S.; *ushtavar*, K. (Gr., Hng. wanting; Bhm. *usht'arav*), to wake.

*Usht'orau*, *ushchovau*, S., vb. itr. (cf. the foregoing: Gr., Hng., Bhm. wanting), to rise.

*Uterkos*. See *Voctarkos*.

*Uzh*, M., S., adv. (Slov. *už*), already.

*Uzh na*, no more.

*Uzhárav*, S.; *uzharav*, M. W., vb. itr. (Gr., cf. *ujakera*; Hng., Bhm. *uzharav*), to wait. *Uzhár, ma dara, hem tuke spomózhinava*—Wait, do not fear, I shall help thee. In the sense of a threatening the imperat. is often used.

## V.

*V*, a., S., prp. (Slov. *v*), in. *Phirnis k-o bengá v ohladi*—They went to the devils to a rendezvous.

*Vai*, K., S., conj. (Pott, I. 317; Hng.,

Bhm.=Sl.), or; *vai he*, or even, S. *Ole bachaske sako rat dui bakre nash-lonas vai he trin bakre*—The shepherd every night lost two sheep, or even

- three sheep. *Vai . . . vai*, M. W., S., either . . . or. *Oda isto tovarishis has ande bári dar, hoi les vai mudárla o hart'as vai les dela te phándel*—That journeyman feared much that the blacksmith would either kill him or order him to be imprisoned, S. *Vaiso*, a., M. W., pron. ind. ? such one (*talís*).
- Vakeran*, M., K., S., vb. itr. (Gr. *vakerava*, *vakerava*; Hng. *vakherav*; Bhm. *vakčrav*), to speak. *Sostar vakerc!*?—What does he say? M. W. *Vakeraha amenge chulo*—Let us converse a little. *Vakerau románes*—I speak the Gypsy language. *Vakeren pes*—They speak with one another, M. W.
- Valachos*, a., S., s. m. (Slov. *valach*, shepherd), an under-shepherd. *Odoi has hiko chak leskro valaxos le bachaskro*—There was nobody except the under shepherd.
- Valosho*, K., adj. (Mag. Rum.?), civil, polite. *Ternia romnia ungrikona kie mande valoshona*—A young married Hungarian woman civil to me, K.
- Vandrovka*, M. W., S., s. f. (Slov. *vandročka*), journey.
- Vandrovo*, S., adj., s. m. (Slov. *vandrovní*), wandering. *Mánush aso vandrovo*, wanderer.
- Var, -val*, K., S., suff. forming multiplicative adverbs (Gr., Hng. *var, far*; Bhm. *vár*). *Yekhear*, once; *duvar*, two times. *Val* is used with *trin* and *shtár*, for the sake of euphony. *Trival*, *trinval*, three, times, etc.; *tritoval*, third time. *Avreral*, M. W.; *avri val*, S., another time.
- Varekai*, M., S., adv. (Gr. wanting, like the other compounds with *vare*; Hng., Bhm.=Sl.), somewhere. *Anen jaha varekai, máro the roddl*—Nos ibimus aliquo panem quaesitum, M.
- Varekanu*, S., adv. (Hng., Bhm.=Sl.), sometimes.
- Varekáno*, S., pron. ind. (Hng., Bhm. wanting), any. *Pále amenge yavas, Yanko mro, ande varekáno vilagos*—Then we will go, my John, into some country (undefined).
- Varekatar*, S., adv. (Hng.=Sl., Bhm. *varekathar*), from somewhere.
- Vareket'si*, M. W. (Hng. wanting, Bhm. *vareket'si*, Ješ. p. 97), some.
- Vareko*, M., K., S., pron. ind. Hng., Bhm.), somebody. *Talam man vareko vareso podaínla*—Fortasse mihi aliquis aliquid dabit, M.
- Varesar*, M. W., adv. (Hng.=Sl., Bhm. *varehar*), anyhow.
- Varesavo*, *varchavo*, S., pron. ind. (Hng. *varesavo*, Bhm. *varehavo*), any. *Chi pes mra rákl'ake tal'ínla varesavo piráno*—If there will be found any sweetheart for my girl.
- Varso*, M., K., S.; *varso*, S., pron. ind. Hng., Bhm.=Sl.), something.
- Varta*, S., s. f. (Slov. *varta*), watch, sentinel.
- Vartinav*, M. W., vb. tr. (Slov. *vartovat'*), to guard.
- Vast*, M., K., S., s. m. (Gr., Sl., Hng.=Sl.), hand.
- Vash*, M., K., S., prp. (Gr. wanting, Hng., Bhm., Sl.), for. *Me tuke kerd'om vash odova kana mra romnia márd'al*—I did it, for thou hast beaten my wife. *Gel'as vash o kasht*—He has gone to get wood, K. *Me buter vash tumende achava*—I shall further remain (as a substitute) for you. *Vash odova*, therefore, K., S.; *vashe*, for that. *So vashe manges?*—What do you ask for that? *Amen tut vashe daha dui shel*—We shall give you for that two florins.
- Vashinan*, S., vb. itr. (Slov. *vážít'*), to be of weight.
- Vazhnos*, S., s. m. (cf. Slov. *važný*, important), weight.
- Vd'achno*, M. W., adj. (Slov. *vdáčný*), *vd'achnoncs*, adv., willingly, gladly.
- Vechera*, S., s. f. (Slov. *večera*), supper.
- Veki*, S., s. m. pt. (Slov. *věk*), only in *na vekí*, for ever.<sup>1</sup>
- Verbunkos*, S., s. m. (cf. Rum. *verbunkă*, cf. Ptt. i. 108, ii. 80; Mikl. M. W. i. 43; cf. Bhm. *verbiris*, dancer, Ješ. 71), dance. *Ile te bashaven o lavntára yekh shukár verbunkos* (music for dancing).
- Verdo*, M. W., S.; *verda*, S., s. m. pl. ;

<sup>1</sup> The Slovak country folk (like those of other Slav communities) employ the salutation, "Jesus Christ be praised!"—to which the response is "For ever!" Cf. *Journal*, vol. ii. p. 281, n.

- verda*, prp. Sl.; *verdande*, M. W. (Gr. *vordon*; Hng. *vardo*, *verdo*, *varda*; Bhm. *verda*), carriage.
- Verdoro*, M. W.; *verdóro*, M. W., S., s. m. (dim. of *verdo*), carriage.
- Veselo*, S., adj. (Slov. *veselý*), merry. *Avla mange veselider*—I shall be more pleased (Germ. *es wird mir lustiger ums Herz sein*).
- Vesh*, K., S., s. m. (Gr. *vesh*, *ves*, *vest*, *vosh*, etc.; Hng. Bhm. *vesh*), forest, mountain; for the Sl.-G. living in a mountainous country identifies the two objects, always found together.
- Veshimen*, M. W., adj. (from Slov. *věšat'*, to hang), hanged, hung.
- Veshóro*, M. W., s. m. (dim. of *vesh*), forest.
- Vetsa*, *vets*, a., S., sf. (Slov. *věe*), thing; cf. *yekh*.
- Ví*, a., M. W., conj. (Gr., Bhm. wanting; Rm., Hng. = Sl.), also, Mikl., M. W. viii. 95.
- Viberinau*, S., vb. tr. (Slov. *vybrat'*), to choose, to select. Other words which are Slov. composites with the pref. *vy* are—
- vibychínau*, S., vb. itr., to run out.
- vidrapinau*, S., vb. tr., to scratch out, to dig out.
- vidázinar*, \*M., vb. itr., to look.
- vimózhinau*, S., vb. tr., to help to come out.
- vimurinar*, M. W., vb. tr., to lay bricks.
- vinaxázinau man*, S., vb. refl., to be (in a certain condition).
- viuchinau*, S., vb. tr., to learn to end.
- vizrad'inau*, S., vb. tr., to betray. *Vizrad'inde len avri*—They betrayed them; from Slov. *vybieh-nút'*, *vydriapat'*, *vyymóet*, *vy-murovat'*, *vyuacházat'sa*, *vyučít'*, *vyzradít'*; adj.
- Derived from Slov. vbs. of the same form are—
- vichistimen*, M. W., adj., purified.
- vimlatimen*, M. W., thrashed out.
- vislobodimen*, M. W., delivered, liberated; from Slov. *vyčistít'*, *vymlátít'*, *vyslobodít'*.
- virabovano*, S., adj. (Slov. *vyrabo-vaný*, pt. pf.), plundered.
- Vichinau*, S.; *vichinar*, M., K., vb. tr. (Gr. wanting; Hng. *vichinar*; Bhm. *vichinar*, to cry), to call, to invite. *You le Bruntslíkos vichinel te xal*—He invites the B. to eat. *So has anda világos, anda kraína, savoren vichind'as ran*—He invited all the gentlemen who were there in the world, in the country. *Vichinau bashaviben*, to make music. *You diñas banda te vichinel bashaviben*—He ordered a band to make music.
- Vichinau man*, to call one's self. *Har pes tro cháro vichinel?*—What is the name of your boy? *Brunts-líkos pes vichinlas*—He called himself Bruntslikos.
- Vika*, S., s. f. (Gr. *vikima*; Hng., Bhm. = Sl.), cry, crying. *Bári vika kerd'as*—He cried loudly.
- Vikerau*, S., M. W., vb. tr. (Mikl., M. W. xii. 76, is certainly not right in deriving it from the Slov. prefix *vy* and the G. *kerau*; Gr., Hng. wanting), to effect, to accomplish. *Vikerau upre*, to bring out from, S.
- Világos*, S.; *bilágos*, a., S.; *világo*, \*K. s. m. (Mag. *világ*, world, light; Hng. not noted; Bhm. *világos*, world).
1. World: *Naifeder mursh p-ro tselo világos*—The most proper lad in the world. *Yavas and-e varekano világos*—Let us go anywhere into the world.
2. Lamp, \*K.: *Thuv tu vilago*—Light the lamp.
- Visinar*, M., vb. itr. (Slov. *visit'*), to hang, to be suspended.
- Vitinar*, \*K., vb. itr. tr. (cf. Mag. *vita*, quarrel?), to slight, to offend.
- Vivat*, a., S., intj. (Germ. *vivat*, from Latin), long live!
- Vlada*, M. W., s. f. (Slov. *vláda*), power.
- Vlasno*, S., adj. (Slov. *vlastný*), own.
- Vodro*, \*M.; *rodros*, M. W. (Gr., Bhm. wanting; Hng. *vodro*), bed.
- Vod'alo*, \*M. W., adj. (Gr., Hng., Bhm. wanting), noble-minded.
- Vód'i*, S.; *rod'i*, M. W., s. m. (cf. *gód'i*), soul. *Adai tro ród'i achla*—Here thy soul will rest (thou wilt lose thy life). *Mange náne pháro ród'i*—I am not distressed (lit. I have no heavy soul).
- Vod'óri*, M. W.; *rodiori*, K.; *rad'oro*, \*M., s. m. (dim. of *ród'i*), soul.
- Vostúrkos*, S.; *uterkos*, M. W., s. m. (Slov. ? Tch. *outerek*), Tuesday.
- Vol'a*, S., s. f. (Slov. *vól'a*), will.

*Volenitsa*, M. W., s. f. (from Slov. *volit'*, to choose); *die Auserwählte* (the chosen one), M. W.  
*Vrana*, M., s. f. (Slov. *vrana*), crow.  
*Vras dau*, M. W. vb. itr. (Slov. *vret'*, *voda vri*, the water boils. Mikl.), to boil.  
*Vrasárau*, \*M., vb. tr. (from the same), to boil up.  
*Vratsoros*, S., s. m. (Slov. *vreee*?), sack?<sup>1</sup>  
*Vreteni*, M. W., s. ? pl. (Slov. *vretino*), spindle.

*Vrxos*, S., s. m. (Slov. *vrech*), summit (of a mountain).  
*Vsheliyako*, S., adj. (Slov. *všelijaký*), multifarious, of all kinds.  
*Vudar*, K., S.; *rudár*, M. W.; *udar*, *duvar*, K., s. m. (Gr., Hng.=Sl., Bhm. *řidar*), door.  
*Vusht*, M. W., S., s. m. (Gr. *vust*; Gr., Hng., Bhm.=Sl.; Bhm., snout, Ješ. 74), lip.  
*Vzhdí*. See *Zhdí*.

## Y

*Yábahi*. See *Hiyaba*.  
*Yag*, *yak*, S.; *yág*, *yák*, K., s. f. (Gr., Hng., Bhm. *yakh*), fire. *Hi tut yag?* —Have you a light (or match)?  
*Yagor*, M. W.; *agor*, K. (cf. *pr-o agor*; see *pre*), s. m. (Gr., Hng., Bhm. *agor*), end.  
*Yagori*, \*K., s. f. (dim. of *yag*), fire.  
*Yágros*, S., s. m. (Slov., vlg. Germ. *Jaeger*), hunter.  
*Yaguñi*, a., S., s. f. (from *yag*; Gr., Hng., Bhm. wanting), lucifer match.  
*Yahoda*, S., s. f. (Slov. *jáhoda*), straw-berry.  
*Yak*, M., K., S.; *yakh*, \*K., s. m. (Gr., Hng. *yak*; Hng., Bhm. *yakh*), eye.  
*Yakhoro*, \*K., s. m. (dim. of *yakh*), eye.  
*Yarmin*, M. W., K., s. f. (Gr. wanting; Hng. *armi*; Hng., Bhm. *armín*), cabbage, sauerkraut.  
*Yaro*, M. W., K., S.; *yáro*, S., s. m. (Gr. *vanro*, *caro*; Hng. *yáro*, *áro*; Bhm. *yarro*), flour.  
*Yáro*, K., s. m. (Gr. *vando*, *vanro*; Hng. *andat*, *yáro*, *anro*; Bhm. *yáro*), egg.  
*Yaskína*, S., s. f. (Sl. *jaskynja*), cave, cavern.  
*Yegerkos*, \*M. W., s. m. (Mag. *egér*, with the Slov. dim. suff.), mouse.  
*Yekh*, S.; *yek*, M., K., num. card. indef. art. obl., *yekhe*, n. *yekha*, f. (Gr. *yek*; Hng., Bhm. *yek*, *yekh*). 1. *Ones*: *Il'as te kerel mind'ar oda klid'i. Kana kerd'as, gél'as pale probál'ínul te phrável o rudar. Auka mind'ar leske shukáres phrád'il'as har t-úl'ahas otár u has yekh vetsa pash leste.* I doubt about the meaning of the last sentence: As

if the key were one and the same thing with that? 2. A, an, one, a certain one: *Ehas yekh dad he yekh dai*—There was a certain father and mother. *Pél'as anda yekh fóros shukár, avel odoi anda yekh kapal'i*—He came into a fine town, and there he goes into an inn.  
*Yekhrár*, S., once, at length. *Uzh me jau yekhrár kére*—At length I come home already.  
*Yekjeno*, M. W., a single one, one only. *Yekjeno achlo khére*—One only remained at home. *Yekebörsheskeró*, M. W., of the same age; *Yekhrupuno*, a florin (of 60 kreuzers).  
*Yekhetánr*, S.; *yekhetáne*, M. W., adv. (Gr. *eketane*, *ketane*; Hng. *yekhetáne*, *ekhetáne*; Bhm. *khetane*), together. *Mind'ar ehas yekhetáne*—Directly it was (joined) together. *Chumidinde pcs yekhetáne*—They kissed one another.  
*Yekhto*, S.; *yekto*, K., num. ord. (Gr. not noted; Hng. *yekto*, *ekto*; Bhm. *yekto*), first.  
*Yel'a*, S., s. f. (Slov. *jedl'a*; Serb. *jela*), fir tree.  
*Yelenis*, M. W., s. m. (Slov. *jelen*), stag.  
*Yelenitsa*, M. W., s. m. (Slov. *jelenica*), hind.  
*Yepash*, K., S., *pash*, *epash*, *yepash*; Bhm. *yepash*), half.  
*Yepash-rat*, midnight, M. W.. S.; *yepasha rat'atar*, at midnight, M. W.; *pash-shel*, S.; *pashel*, K., fifty (half-a-hundred).

<sup>1</sup> I obtained this word in the same way as *bzentsa* (q.v.); the word itself and its meaning is therefore uncertain.



*Yevend*, S., s. m. (Gr. *vend*, *vent*; Hng., Bhm. = Sl.), winter.

*Yevende*, in, or during winter, M. W., S. *Yilo*, *yilo*, \*M., S.; *ilo*, M. W., s. m. (Gr. wanting; Hng. *yilo*; Bhm. *yilo*) heart.

*Yox*, S., intj., oh! *Yox*, *Devla!* *so kerava*, *kana man na des mirno*—Oh God! what shall I do, for thou dost not leave me quick.

*You*, M.; *yô*, *yo*, K., pron. dem. f.; *yoi*, pl. m. f.; *yon*, M., S.; *yôn*, K., obl. sg. m.; *les*, M., K., S.; *las* (of *laskro*), \*M., f.; *la*, pl. m. f.; *len* (Gr. *ov*, m. *oi*, f. *ol*, pl.; Hng. *ov*, o, *ô*, m. *oi*, f. *ôn*, pl.; Bhm. *yov*, m. *yoi*, f. *yon*, pl.), he, she. This pron. is very fre-

quently used in addition to the subject of the sentence, thus: *You has igen*, *lakro dad*, and *e bári laj*—He, her father, was very much ashamed. *Phuchl'as lestar*, *le romestar*—He asked him, the Gypsy. It can be omitted, where it is easily understood: *Vashe daka pol tret'o shel: na diñas*—We shall pay for it two and a half florins—He did not give it.

*Yu*, K., intj., yes.

*Yu yu yui*, S., intj., of pain, "woe!" *O rashai richind'as "yu yu kui"*—The priest cried "woe!" (Another version has, instead of "*yu yu yui*," "*man igen dukal*"—I feel much pain").

## Z.

*Za*, S., prep. (Slov. *za*), after. *Za yekha pol minutake*—After half-a-minute.

*Zabliskinel pes*, M. W., vb. imp. (Slov. *zablysknúť sa*), to flash up.

Slov. verbs with the prep. *za* are frequently borrowed by the Sl. G. dialect. In the materials occur:—

*Zachínau*, M. W., vb. itr., to begin.

*zaházinau*, S., vb. tr., to throw.

*zacházinau*, S., vb. itr., to proceed. to behave.

*zakántrinau*, S., vb. tr., to cause to perish.

*zal'ubinau man*, S., vb. refl., to please. *Mind'ar e rákl'i pes leske zal'ubind'as*—Immediately he liked the girl (lit. the girl pleased him).

*zamrznil'ovar*, M. W., and

*zamrznisal'ovar*, M. W., vb. itr., to freeze.

*zapatrinau*, S., vb. tr., to furnish, to provide.

*zapryahnáinau*, M. W., vb. tr., to put to (horses).

*zasekhínau*, M. W., vb. tr., to pinch.

*zasluzhinau*, S., vb. tr. ? to deserve, to merit.

*zastavinau*, S., vb. tr., to stop.

*zastikhínau*, S., vb. tr., to catch, to overtake, from the Slov. *zažinat'*.

*zahádzat'*, *zachádzat'*, *zakantrit'*,

*zal'ubit' sa*, *zamrznút'*, *zapatrit'*, *zapriahnút'*, *zaseknút'*, *zasl'uzít'*, *zastavit'*, *zastihnút'*; the adj.

*zaklaymen*, M. W., cursed.

*zapravimen*, M. W., bordered.

*zapriahnimen*, M. W., put to (horse), derived from the Slov. verbs, *zakliat'*, *zapravit'*, *zapriahnút'*; the adj.

*zal'ahnuto*, S., drawn over; Slov. *zatiahnutý*, pt. pf.

*Zahradaris*, S., s. m. (cf. Slov. *zahradník*), gardener.

*Zaken*, a., S., conj. until. *Zaken amen avaha kére*, *yoi amenge tarla o dílos*—Until we shall come home, she will cook us the dinner.

*Zakerav*, M. W., vb. tr. (cf. Mikl., M. W. XII. 76; (Hng., Bhm. wanting). 1. To get in any one's way: 2. To agree with?

*zakerdo*, 1. Agreed, M. W.: *Oda dui raya hi zakerde le zboiúikentsa*—The two gentlemen agree (conspire) with the robbers. 2. False, a., S.: *Zakerdo mánuš*, a Gypsy expression for a false man.

(v?) *Zapasi*,<sup>1</sup> S., adv. ? (Slov. *zápas*, wrestling, fight), to a wrestling. *Arrival géle zapasi*—Another time they began to wrestle. *Pále imar kana pile e mol, chál'ile, pále imar*

<sup>1</sup> I never noticed a *v* before *zapasi*; but it might be that I did not catch it owing to the extreme softness the consonant *v* has in the mouth of the Sl. G.

- zapasí vichínas o drakos le Bruntsl'ikos*—Then when they drank the wine, they became satiated, then the dragon invited the Bruntsl'ikos to wrestle.
- Zas*, S., adv. (Slov. *zas*), again, anew, repeatedly.
- Zayatsis*, M. W., s. m. (Slov. *zajac*), hare.
- Zboynikos*? M. W. (pl. *zboynika*), s. m. (Slov. *zbojník*), robber.
- Zeberinau man*, S., vb. refl. (Slov. *zbierat' sa* ?), to get up, to rise.
- Zeleno*, K., adj. (Slavon. *zelenu*, Mikl. 1. 47), Bhm., Hng.=Sl.), green.
- Ziyant*, S., s. f. (Gr. wanting; Hng. Bhm. *ziyan*), damage. *Kerd'al mange bári ziyant*—Thou didst me a great damage.
- Zl'e*, S., adv. (Slov. *zle*), badly.
- Zletnisa'orav*, M. W., vb. itr.; Slov. *zletnet'*), to become tepid (lukewarm).
- Znakos*, S., s. m. (Slov. *znak*), sign, mark.
- Zór*, S.; *zor*, M. W., s. m. (Gr., Bhm., Hng. *zor*; Hng. *zór*), power, strength.
- Zorálo*, M. W., S., adj. (Gr., Hng. *zoralo*; Hng. *zoraro*, *zorelo*; Bhm.=Sl.), strong. In *asi zorál'i hruda* I doubt about the meaning of that adj.
- zoráles*, S., strongly.
- Zostavinau*, S., vb. itr. (Slov. *zostavat'*), to remain.
- Zubunís*, S.; *buzini*, M. W., s. f. (Mag. *zubony*, a child's coat; Hng. wanting; Bhm. *buzunís*, waistcoat), waistcoat, S.; coat, M. W.

## Zh.

- Zhádnó*, S.; *zhiadno*, M. W. (Slov. *žadný*), none.
- Zhád'inau*, S., vb. tr. (Slov. *žiadat'*), to demand.
- Zhamba*, M. W., K., s. f. (Gr. *zamba*; Hng., Bhm.=Sl.), frog.
- Zhdi*, S.; *vzhdí*, M., adv. (Slov. *vždy*) always.
- Zhe*, \*M., conj. (Slov. *že*), that.
- Zhebrákos*, S., s. m.; Tehk. *žebbrák*; Slov. *žobrák*), beggar.
- Zhi*, M. W., S., prp. (Gr. *ji*, *jim*, *chin* adv., yet; Hng. *ji*, *jik*, *zhi*; Bhm. wanting). 1. Till; or, as far as: *Zhi pr-o pás and-e phuu chid'as*—He threw (him) into the earth up to (or, as far as) the waist. 2. Within: *Zhi bershete lótil'as*—Within a year she was delivered of a child.
- Zhido*. See *Jido*.
- Zhid'arav*. See *Jid'arau*.
- Zhivo*, M. W., adj. (Slov. *živý*), alive.
- Zholta*, a., M. W., s. m. pl. (cf. Slov. *zlatý*). The Slavon. word must be referred to a Magyarised form of the Slav. word), florins.
- Zhúto*, M. W., S., adj. (Slavon. *žhlātu*, Mikl., M. W. 1. 52; Serb. *žut*; Hng. *zhuto*; Bhm. wanting), yellow.
- zhute-balengero*, M. W., a light haired person.
- Zhúcho*, a., S., adj. (Gr. *shucho*, *shuzo*; Hng. *shucho*; Bhm. *shucho*. pure), pure. The sentence "The grass is green" was translated by a Gypsy with *E chár chi igen hűzhi* (lit. the grass is very pure).

## CORRECTIONS AND ADDITIONS.

- Brusharis*, Vol. i. p. 238, is not derived from Slov.; it is found even in other Gypsy dialects, e.g. in Catalanian Gitano; see De Rochas, *Les Parias de France et d'Espagne*, p. 296, *bruji* (= *bruxi*), réal (a Spanish coin).
- Brentsa*, vol. i. p. 239, should have been omitted; it is certainly no Gypsy word.
- Dukerau*, vol. i. p. 299, seems not to be composed of *do* and *kerau*, for there are no certain instances of such composites.
- KoJa*, see *kora*, vol. ii. p. 113, is explained by P. Ješina (*Slovník Cik-český*, p. 113) as borrowed from the Magyaric (*könyv*).

It need hardly be remarked that I owe the most quotations of Gr., Hng., Bhm. equivalents to Prof. Miklosich's *Vergleichung des Zigeunermundarten*, 1. part (M. W. VII. VIII.). In introducing the Hng. equivalents I confined myself to what the author of M. W. had afforded, to abstracting from other collections, which

appeared since the publication of that part of M. W., and treat but on some sub-dialects of Hng. more removed from the Sl.-Gypsy territory. In taking up the whole store of non-original words occurring in the Sl.-Gypsy materials, my intention was as well to note the real condition of that dialect as to show whence those foreign words have been borrowed, and which changes they underwent when passing through the mouths of that Gypsy tribe.

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## REVIEWS.

IN the fifth of his "Rhind Lectures in Archæology," delivered at Edinburgh before the Society of Antiquaries of Scotland in October last, Dr. John Beddoe, the eminent anthropologist, referred to the Gypsy element in European ethnography. He recognised in the "Sigynnae" of Herodotus the first Gypsies mentioned in European history, and indorsed the belief that "Sigynnae" is an early form of "Zigeuner." Although the actual etymology of "Zigeuner," etc., has been fitly described by Mr. Leland as a "philological *ignis fatuus*," it is important to find Dr. Beddoe supporting a belief which, as M. Bataillard (himself its advocate) points out, was held as early as 1615 by Fernandez de Cordova, and which has much to say for itself. Dr. Beddoe also emphasised as significant the fact that the country occupied by the Sigynnae, whose territories reached from the Danube "almost to the Eneti upon the Adriatic," is still a country famous for the density of its Gypsy population. On the other hand, it may be noticed as a detail that the small horses of the Sigynnae—said to be so small that they were "not able to carry a rider," and covered with shaggy hair "five fingers in length"—are no longer identified with any division of the Gypsies, if indeed the breed exists anywhere in its purity. Dr. Beddoe also referred to Mr. MacRitchie's theory of an early Gypsy population in the British Islands, but without any marked expression of approval or dissent.

On November 12th last, the Anniversary address of the Royal Scottish Geographical Society was delivered in Edinburgh by Mrs. Bishop (Isabella L. Bird), whose discourse on "The Upper Karun Region and the Bakhtiari Lurs" was an interesting record of her recent travels in that corner of Persia. The interest of this lecture to Gypsologists consists in the fact that these "Lurs" are unquestionably a portion of the "Luri" or Gypsy nation. Mrs. Bishop (who did not refer to their language) described them as a handsome people, not darker than the people of Central Italy, and having jet-

black, abundant hair. They are pure nomads,—shifting their quarters from the low country to the hills every spring, and descending again in October. Their religion she described as a mixture of Islamism and an ancient native worship. They entirely disclaim a Persian ancestry, and state that their forefathers came from *Syria*. This last assertion does not certainly agree with the accounts of Firdûsi and Hamza of Ispahan, to the effect that 12,000 Lurs were sent from *India* to Behram Gûr, during the fifth century. Still, it is to be noted that the Gypsies of Egypt were known as Lurs in the year 1337;<sup>1</sup> and Professor De Goeje shows us that the Zotts (whom he identifies with Lurs and Gypsies) were living in Syria in the seventh century, while one of them was governor of Egypt in 815.<sup>2</sup>

The more northern Lurs are thus described by Colonel Mark S. Bell, V.C.<sup>3</sup> :—

“The Lur women here have raven black hair, and are well-favoured. They enjoy perfect liberty, and are merry and talkative. Their head-dress consists of a red skull-cap set with coins; their dress of a long blouse tied in at the waist, and generally of red cotton stuff. They wear no pantaloons, and when walking the leg to the knee is often exposed.”

Colonel Bell has also favoured us with these remarks, in reply to the suggestion that his “Lurs” were Gypsies :—

“The Lurs I visited were the Feile Lurs of the Turko-Persian frontier. They are supposed to be the kernel of the Zend-speaking race from ancient Bactria, *i.e.* Bokhara, Balkh, Kunduz, and to have settled in and about the Zagros Hills from time immemorial, before overrun by the Tatar hordes and Arabs, or the Scythians themselves, coming from whence the Zend tribes originally came. By religion some are lax Mohammedans, others are still Ali Ilahis, a mixture of Judaism with Sabæan, Christian, and Mohammedan legends, a belief in over a thousand incarnations of the Deity, in the form of Solomon, David, etc. They are mostly nomads; some are settled in villages. Their chiefs and the better educated are mostly Muslims. Being a race of some numbers and standing, I suppose they could not be ranked as Gypsies. . . . The Lurs are, I think, a distinct nationality, kept more or less intact by reason of the impenetrability of their hills and their religion.”

*Handarbeiten der ungarischen Zeltzigeuner.* Von Dr. HEINRICH  
v. WLISLOCKI. *Globus*, Band ix. Nr. 18.

What appears to us the most striking feature in this instructive paper of Dr. v. Wlislocki's (of which the title sufficiently indicates its general contents), is the style of ornamentation displayed in some of his specimens of Hungarian-Gypsy workmanship. Through the courtesy of the conductors of *Globus*, we are here enabled to reproduce four of these designs. In one of these (Fig. 3)

<sup>1</sup> *Gypsies of India*, p. 42.

<sup>2</sup> *Ibid.*, pp. 17, 18.

<sup>3</sup> *Scottish Geographical Magazine*, March 1890, p. 127.





COAT-OF-ARMS OF THE KING OF EGYPT.

*From the Original Pointing in distemper on the wooden ceiling of the Dining Hall of  
Nunrow Castle, East-Lothian, Scotland. Executed in 1461.*



FIG. 1.

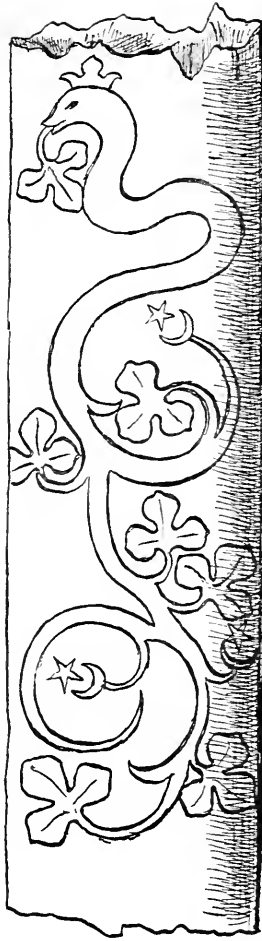


FIG. 2.

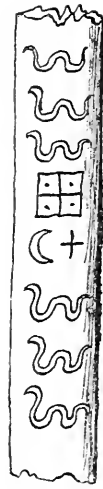


FIG. 3.



FIG. 4.

a certain device—that of three adders—at once reminded us of the armorial bearings ascribed to “the King of Egypt” in an old Scottish painting of the year 1461; and in order that our readers may observe this resemblance, we give here a copy of the painting referred to. This representation formed part of the decoration of a wooden ceiling in an old Scottish castle, situated in the county of East-Lothian. This castle was originally a nunnery, “an appanage of the Abbey of Haddington,” but it became a fortified place during the fifteenth century, and thenceforward was known by its present name of

Nunraw Castle. The building was renovated about the year 1865, and the writer whom we quote<sup>1</sup> adds :—

“In the process of renovation a painted roof of the old refectory of the nunnery was laid bare, containing many figures painted in the mediæval style, the armorial bearings of the monarchs of the period, and representations of birds, animals, angels, etc. The old roof is of date 1461, and many of the names of the kingdoms mentioned on it have long since been merged in others, as Arragon, Navarre, etc. Two of the rafters with the attached roofing boards are now in the Museum of the Society of Antiquaries in Edinburgh,<sup>2</sup> showing, among others, the coat-of-arms of the King of Egypt.”

In comparing this coat-of-arms, then, with the three adders twice represented in Dr. v. Wlislöcki's Fig. 3, a most striking similarity will be noticed. It is well known that Hungarian Gypsy chiefs wear the serpent engraved on the silver buttons of their coats, though whether in this exact form we do not know. Nevertheless, if this is an ancient emblem among them, their forefathers presumably used it in the fifteenth century. Now, although we have no *historical* record of Gypsies in Scotland in 1461, we have traditional stories which give them a prominent place in events of (*circa*) 1455 and 1470.<sup>3</sup> The scene of one of these stories, that of 1470, is the castle of Herdmanston in East-Lothian (situated only a few miles from Nunraw Castle); and one of the actors in the incident was “Johnny Faa, captain of a gang of Gypsies.” That such a Gypsy chief was actually there in 1470, there is no historical proof. But the tradition receives a certain amount of support from the fact that a Gypsy coat-of-arms, ascribed to “the King of Egypt,” was represented in a neighbouring castle in the year 1461.

As a further detail, it may be pointed out that the trefoil, so often repeated in connection with the crowned snake in Dr. v. Wlislöcki's Fig. 2, is attached to either side of the lower part of the shield of the “King of Egypt.”

*The Tarot of the Bohemians.* By PAPUS. London: Chapman and Hall. 7s. 6d. This is an English translation of *Le Tarot des Bohémiens*, already noticed in our *Journal* (vol. ii. p. 316).

*Das Ausland* for 1889 contained (pp. 112-116) an article “Bettler und Zigeuner in den Alpen,” which does not appear to have been yet noted in these columns.

<sup>1</sup> Mr. John Small, *Castles and Mansions of the Lothians*; Edinburgh, 1883.

<sup>2</sup> We are indebted to Dr. Joseph Anderson, Assistant Secretary of the Society, for permission to make this facsimile.

<sup>3</sup> *Gyp. Lore Soc. Jour.*, vol. ii. pp. 229-234.



As a "Festgabe" to the International Folk-Lore Congress, held at London in October last, Professor Herrmann presented a number of copies of the "*Anzeiger der Gesellschaft für die Völkerkunde Ungarns*," edited by himself in conjunction with Professor Ludwig Katona. It contains Dr. von Wlislocki's *Wesen und Wirkungskreis der Zauberfrauen bei den siebenbürgischen Zigeunern*.

Dr. von Wlislocki continues to labour very zealously in the field of Gypsy study. We have just received a new publication of his, which we hope to notice more fully in our April number; although we may state that (as may be inferred from its title) it contains much that he has already imparted to Gypsy specialists. The book forms the fourth of a series of "*Darstellungen aus dem Gebiete der nicht-christlichen Religionsgeschichte*," and it is entitled, "*Volks Glaube und religiöser Brauch der Zigeuner*." It is published at 3 marks, and 3 marks 75 (according to binding): Aschendorff'sche Buchhandlung, Münster. Other recent contributions of Dr. von Wlislocki's, in addition to those mentioned above, are—"Zigeunertaufe in Nordungarn," and "*Urmen, die Schicksalsfrauen der Zigeuner*" (*Am Urquell*, ii. Band 1891), "*Der Zauber mit Blut bei den Zigeunern*" (*Am Urquell*, iii. Band), "*Feuerzauber der Zigeuner*" (*Ethnographia*, ix. Heft), an article in Hungarian on "Baptism among the Gypsies of South Hungary," contributed to a journal (*Zombor és Vidéke*, 1891, No. 38) of that kingdom; and an article in the Hungarian journal *Elet* (Parts 8 and 9) on the recently deceased Gypsy poetess, Gina Ranjicić. This article, we understand, will soon appear in a German form; and a contribution from Dr. von Wlislocki is also intimated for Part x. of *Ethnographia*, entitled "*Die Zaubereien der Diebe bei den Zigeunern*."

It may seem rather late in the day to notice *Die Metalle bei den Naturvölkern* of Richard Andree (Leipzig, Veit and Co., 1884), but the work is one of considerable interest for Gypsiologists, for pp. 79-84 are devoted to "Die Zigeuner als Metallarbeiter." Here it must suffice to state that the learned author refuses to entertain M. Bataillard's theory, that we owe to Gypsies the introduction of bronze.

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## NOTES AND QUERIES.

## I.

## ORIGINAL GYPSY LETTERS.

(1) *From a Welsh Gypsy.*

*Navogar, yndra E Welshenengo Tem.*

*Decr. 20th, 1877.*

*Parchanay Semensa,*

*Bitcharava kaia Letra kai to ma, tepena temengay ta geyom kerray mishto, ta llateyom saw meray Fokey mishto; but rather trashaday seslay te dieken man te va from a doy jaw sig. I hope na shen kek choinae mans because mokdom temen ajaw sig.*

*Te vel a dova Rye te chell kai pesko lar, ta te lel tan mangay te Boshava undra some koshko tanestay a doy vos ma te mensa conaw.*

*Ne nai man che tale bootadare te pena to mengey—only commose te shona from to menday, ta te jona aney bitcherdas adova Rye popalay kai to ma or not.*

*I hope ne nai e Mrs X. kek choinee mansa for adola doi or Trin lavya ta pendom, ara e sarla ta veyom from adoi. La mw lar, na thinkesom ma kek dosh—oney penos some dinalay bitey lavya te kerra temen te san mankey vos from adoy.*

*Te morey Bebe tae Anne bitchavina pengo fedadare camaben kai e chai; tu saw e chara bitcherana lengo camyben tokey; ta jaw kerava mo kokero.*

*Ma shom tero parchano kok,*

*Jhon Robbart Lewes.*

*Borey Welshanangey*

*Boshymangero.*

(2) *From a Hungarian Gypsy.*

*Miro kámlo Gudlu Prál Mande Vejász Tiro Lil Me Parkramáu Ho Tu Mange Biesedan Vásd vácesejomani Kresma pa Mángjam láesi Mol Pa Pijom Antiro Szás:tépén.—Miro Kámlo prál! Ma Ap Hojomén Verke Nastyi Scejlo-dom Verké Nászválo Homisz Náscsi Báságyom 4. kurke káná hom Szásztya Nácséjász Mángé Misto kán naszlo komisz O Dérlész mangjom Te Váo Szásztó te Pjáb Láesi Mol Miro kámlo Prál Té Veho Romi jékrské an káo Thém Tos:ká Té rodész Mán kéré Me Parkratút Me te Miri romui Té miri cshej.*

*Kán ács Dérléché.*

## 2.

THE SUGGESTED GYPSY REFERENCE IN *As You Like It*.

Mr. Strachey's interesting paper in our last number, entitled *Shakspeare and the Romans*, has, as might be expected, and as he himself anticipated, given rise to some criticism among our members. One writer is of opinion that the argument is "not at all convincing," while, on the other hand, another member says:—"I was much struck by Mr. Strachey's article, and selfishly wished I had written it myself. The reference to the Gypsies there is so plain (when pointed out) that I wonder it has been so long passed over." The same writer, however, qualifies his approval to a certain extent by adding:—"I don't think *duedame* could under any circumstances=*dikdom me*. My own idea (about which I am anything but clear) is that it=*dukda me*=*'I tell fortunes'* or *'I will tell fortunes.'* We have the form *dudikaben* for fortune-telling, where the second *r* changes into *d*, and since we have the alternative forms *durik* and *duker*, we might assume a form *duked*. *Dukda me* would compare with *jinom me* or *jinna me*, 1st pers. sing. indic. present or future. But this is all conjecture." Another writer observes:—"While I admire the ingenuity and originality of Mr. Strachey's theory, I do not at present feel quite

convinced of its accuracy. At any rate, I think it is extremely likely that Shakespeare was acquainted with Romanes."

## 3.

## THE MEANING OF COUNTING-OUT RHYMES.

"My own notion of the counting-out rhymes mentioned in Note 7, p. 126 [vol. iii. of *Jour.* No. 2], is," writes one of our members, "that they are as widely spread as the Roman Catholic Church, and that they reflect the wonder with which children heard the Latin services, and their early impressions of Latin grammar. 'Ikeri, dikeri, dock' = 'Hic, Hæc, Hoc.' For 'Stinglém, Stanglem, Buck' a common variant is 'Sink, Sank, Sock' = 'Hunc, Hanc, Hoc.' 'Fillasi, Follassin, Nicholas Jan' = 'Matthias, Marcus, Lucas, Johannes.' 'Queebie, Quabee, Irishman,' or 'Virgin Mary,' = 'Ave, Ave, Virgo Maria.'

"This is not more improbable or impossible than the corruptions of the Lord's Prayer in the vulgar tongue: 'Our Father, we chart in Heaven, I'll be wed i' thy name' etc., which is a *very* common rendering of the prayer, in all solemnity."

In defence of the theory which the above writer calls in question, we think it right to quote the following from an account of the game known to American children as "Pots":—"This game is, of course, a form of the 'Hop-Scotch' played by English children, and which has a history reaching back for centuries. Indeed, I am told that the little Hindoo children have a game closely resembling it, called *Khapollo*, from the piece of tile with which it is played. There are only seven spaces used, however, and no double ones, the spaces being marked in turn *Ekaría*, *Dukaria*, *Tikaria*, *Kachkolan*, *Sastanawa*, *Choika*, and *Barká*."—(*The Girls' Own Paper*, December 1891, p. 122.) As the first three words in the Hindoo list correspond to the "one, two, three" of the Anglo-American game, it is very difficult to avoid seeing in them strong confirmation of the "Hickory, Dickory, Dock," or "One-ery, Two-ery, Tickery," theory of Mr. C. G. Leland.—[ED.]

## 4.

## CAIRD=MIMUS.

In last number of our *Journal* (p. 127), an extract from the writings of a sixteenth-century Scottish historian stated that a sixth-century King of the Scots pronounced a decree of banishment or enforced labour against "cairds, bards, gamesters, gluttons, and idle men"; or, in the original Latin, "*mimos, bardos, histriones, parasitos*." The point of this reference was that "caird" (*i.e.* "tinker") was regarded by the sixteenth-century translator as synonymous with the *mimus* of the original text.

With respect to the historical basis of the statement, it may be pointed out that the "King Eugenius" referred to as St. Columba's pupil had pretty clearly a real existence. Dr. Skene states (*Celtic Scotland*, i. 143) that "so far as we can gather from a statement in Adamnan's *Life of St. Columba*, it fell to Eoganan to fill the throne, but St. Columba was led by a vision to prefer his brother Aidan, whom he solemnly inaugurated as king." Whether Leslie had got a little "mixed" as to his names, or whether "Aidan" may not really be an unspirited form of "Eoganan," it is evident that the sixteenth-century writer was referring to the same event as Adamnan.

Another Scottish historian, Hector Boece, or Boyce, who wrote fifty years before Leslie, has a very similar statement with regard to another King of Scots, Kenneth, the period referred to being the middle of the ninth century. This writer, in his *Latin History* (Paris edition, 1574, fol. 201), gives the heads of various enactments of Kenneth's which, he says, were still in force in sixteenth-century Scotland. One

of these is to the effect that "*fugitivos, bardos, otio addictos, scurras, et hujusmodi hominum genus loris et flagro cædunt*"; which may be interpreted that "fugitives [vagabonds], bards, idle men, buffoons [or "*parasitos*"], and all such manner of men" were to be scourged and put to servitude. Another of his decrees which may be quoted as also bearing upon the subject is this:—" *Præstigiatores, magos manes invocantes, malis demonibus familiares, aut ab eis petentes auxilia, ad unum concremato*"; or, in other words, that "jugglers, magicians invoking spirits, familiar with evil demons, or soliciting aid from them, were to be burned together."<sup>1</sup>

A further extract from Leslie's History is furnished us by Mr. Archibald Constable (to whom we are also indebted for the first extract). Thomas Randolph, Earl of Moray, became Regent of Scotland after the death of his royal uncle, Robert Bruce, in 1329, and during the minority of David II. "Thereafter," says Dalrymple, in his translation from Leslie's Latin text, "with all diligence he labours to put an order in the realm by driving out all impediment. He causes, therefore, to seek out through the country all persons, minstrels, gamesters, sporters, given to idleness, and who eat their bread only through such shift; and commands them all to be executed." And the sentence which follows ought also to be quoted: "Some required that those who won their living with the lute, harp, cither, and such sort of musical instruments, should be reckoned with this number; the Governor [Regent] denies, and prudently to such sort of persons grants pardon, and privilege to persevere; because in the wars they were necessary, and not seldom but very often to the commodity and use of the people." The original Latin of the first passage is: "*Histriones, ergo, ac in summa omnes, qui ignavia torpentes ludicris artibus victum sibi cõparabant, diligenter quesitos, ad supplicium pertraxit*."<sup>2</sup> Here again we have a parallel instance to those of the ninth and sixth centuries. The caste legislated against is that of nomadic, lazy, and idle kind of people, who support themselves in a casual way, as minstrels, jugglers, and by some species of acting. And it is to be noted, in this last instance, that recognised professional musicians, not living this idle, irregular life, are exempt from the penalties of this law.

Of course, all the references were made by men who lived long after the times they describe. Boece was born about 1465, and Leslie in 1526. Still, both were men of great learning and culture, and none of their contemporaries were better qualified to write the history of their country. What is more to the point is that, whether regarded as "cairds" or as jugglers and minstrels, people such as they describe had long existed in Scotland,<sup>3</sup>—indeed, throughout the British Isles. Hazlitt, in speaking of the "*mimus*" mentioned in old Welsh laws, says: "*Mimus* seems here to be a mimic, or a gesticulator. Carpenter mentions a 'Jocolator qui sciebat tombare, to tumble.' *Cang. Lat. Gloss. Suppl.* v. TOMBARE. In the Saxon canons given by King Edgar, about the year 960, it is ordered that no priest shall be a poet, or exercise the mimical or histrionical art in any degree, either in public or private. (*Can. 58. Concil. Spelman*, tom. i. p. 455, edit. 1632, fol.) In Edgar's Oration to Dunstan, the *mimi*, minstrels, are said both to sing and dance (*Ibid.* p. 477). Much the same injunction occurs in the Saxon laws of the Northumbrian

<sup>1</sup> Dalrymple's translation renders the above passages as "Bardis, scurras, and addicted till ydilnes, wt sik sort of persouns, lat skurge"; and "Burne ane and al Juglaris, magitianis, familiars wt wicked and evil spirits, or quha craues helpe of thame." A footnote gives the original of the first word as "*fugitivos bardos*,—wandering bards." And Father Cody has also this note:—" *scurris* here used as a translation of *L. scurra*, which means a jester, a clown, etc. The Sc[ottish] *scurr*, however, bears a meaning similar to E[nglish] *scurrilous*." (See Dalrymple's translation, part I. pp. 121-2, and part II. p. 385.)

<sup>2</sup> Bishop Leslie's *De Origine Moribus et Rebus Gestis Scotorum*, Rome, 1578, p. 251; and Dalrymple's translation 1596, at p. 14 of part III. of Father Cody's edition (Scottish Text Society, 1889-90).

<sup>3</sup> See *Gyp. Lore Soc. Jour.*, vol. ii. No. 3, p. 173 *et seq.*

priests, given in 988 (cap. xli. *ibid.* p. 498). *Mimus* seems sometimes to have signified 'The Fool.'"<sup>1</sup> Thus, whatever the source whence Boece and Leslie drew their statements that during the sixth, the ninth, and the fourteenth centuries there were severe laws passed against *histriones* and *mimi* in Scotland, there is every reason to believe that such castes existed at those periods and in that country.

And the term "caste" is appropriate. Richard Price, as evidence of the presence of *female* "jugglers" refers<sup>2</sup> to "a copy of the ordonnances for regulating the minstrels, etc., residing at Paris, a document drawn up by themselves in the year 1321, and signed by thirty-seven persons on behalf of all the *menestreaux*, *jougleurs* et *jouglereuses* of that city."<sup>3</sup> Also, "William de Girmont, Provost of Paris, 1331, prohibited the *Jungleurs* and *Jongleureuses* from going to those who required their performances in greater numbers than had been stipulated. In 1395 their libertinism again incurred the censure of the Government."<sup>4</sup> And Ticknor<sup>5</sup> mentions a Spanish *joglaressa* of about the year 1250, and states that her class was "soon afterwards severely denounced in the laws of Alfonso the Wise." The presumption that all these people, male and female, constituted a caste, owning a common lineage, is further supported by an allusion in Lacroix.<sup>6</sup>

When Dalrymple, about the end of the sixteenth century, translated *mimus* as "caird," it is very probable that the Scottish tinkers of that day were *mimi*. That the Scottish *Gypsies* of that period were *histriones* we know from a distinct statement to that effect.<sup>7</sup> And the earlier enactments specifying the Scottish Gypsies place in one class "fancied fools and counterfeit Egyptians," and "all idle persons going about the country of this realm, using subtle, crafty, and unlawful plays—as jugglery, fast-and-loose, and such others, the idle people calling themselves Egyptians," and so on. In short, except that they are not so named, the previously quoted legislation against "præstigiatores," "otio addictos," "histriones, ac in summa omnes, qui ignavia torpentes ludicris artibus victum sibi comparabant," describes exactly the people afterwards spoken of as "Egyptians." The same parallel is seen on the Continent: in France, in a general way; in Spain, where "Gypsies and fools styled Gypsies" are placed together in the Catalonian edict of 1512; and in Italy, where *gioculatrice* is defined (Barrett's *Diet.*) as "a she-juggler, a cunning Gypsy." In effect, the inference to be drawn from all these statements is that if the Gypsies did not enter Western Europe until the fifteenth century, they found on their arrival there that the ground was already occupied by a caste whose characteristics were those of the Gypsies themselves.<sup>8</sup>

DAVID MACRITCHIE.

## 5.

### "PIKEYS."

In *The Tragedy of Ida Noble*, by W. Clark Russell (London: Trischler and Co., 1891), one of the characters is made to say: "He was hocussed, as the Pikeys (Gypsies) say, by an American captain." "Hocus," or "hoax," is a recognised Gypsy word (Smart and Crofton, p. 83; Barrère and Leland's *Slang Dictionary*,

<sup>1</sup> Hazlitt's edition of Thomas Warton's *History of English Poetry*, London, 1871, vol. i. p. 132, n. 2.

<sup>2</sup> In a note to Hazlitt's Warton, vol. ii. p. 49.

<sup>3</sup> "Raynuoard, *De la Poésie Française dans les xii. et xiii. Siècles*," p. 288.

<sup>4</sup> See Lucas's *Yetholm History of the Gypsies*, pp. 85-91.

<sup>5</sup> *History of Spanish Literature*, London, 1849, vol. i. pp. 23 and 106-7.

<sup>6</sup> *Manners, etc., of the Middle Ages*, London, 1876, pp. 123-4.

<sup>7</sup> *Gyp. Lore Soc. Jour.*, vol. ii. No. 5, p. 303.

<sup>8</sup> For other remarks on this subject, see my *Gypsies of India*, pp. 114-126.

vol. i. pp. 445-6; *cf.* Von Sowa's Slovak-Gypsy *Xocavau*=to deceive). "Pikey" is defined by Barrère and Leland as a "tramp or Gypsy," where the equivalent, "pike," and the cognate verb "to pike it" (meaning to wander about as a tramp) are also given; all being apparently deducible from "the pike or turnpike road." Halliwell, in his *Dictionary* (*s.v.* "Black-tan"), seems to regard "pikey" as of common use in Kent; and he there gives a sentence which includes two local terms for Gypsies, viz.: "Dat dere *Pikey* is a regular *black-tan*." The derivation of this word from "turnpike" seems at first quite sufficient. But *pike* and *pikey* are admittedly old words, reaching back to a time when Gypsies used horses for riding and driving more than they do nowadays; and one would think they would avoid as much as possible those roads where toll was exacted. Yet this name is supposed to come from these very "turnpike" roads. Ought *pike* and *pikey* not rather to be derived from the same root as the old verb "to pick," used in connection with "picking" and "stealing," and "pickery" or theft?

J. B. W.

## 6.

### AMERICAN TRAMPS.

"Probably five-eighths of the tramp class are native Americans. . . . The tramp's name for himself and his fellows is *Hobo*, plural *Hoboes*. Bread is called 'punk'; the Catholic priest is nicknamed 'The Galway'; policemen and other officers of the law are known as 'screws'; begging is called 'battering for chewing'; railway brakemen, 'brakies'; poorhouses, 'pogies'; prisons, 'pens'; liquor-drinking, 'rushing the growler'; insanity, 'bug-house,' etc., etc. This slang is a very popular feature of Trampdom, and is generously used by all adepts, while it is a youthful rover's great ambition to excel in it. Peculiar and significant names are also very popular. . . . Boys are also allowed *noms de Tramp*; but these must be coupled with the word 'kid,' signifying youth.<sup>1</sup> . . . The man who comes nearest criminal success is called among tramps 'The Fawny<sup>2</sup> Man.' This man's business is to sell bogus jewellery. For instance, he buys a dozen of gilded rings for one dollar, and will usually sell them for ten. As a rule, this fellow will so word his offers that the law cannot touch him. . . . Many make a good living at tattooing. They stop for a short time in some town near the railway track, and the rough element of the place soon learns of their presence. Almost invariably these 'town fellows' are anxious to be tattooed, and tramps have on many occasions (especially Sundays) made their ten dollars a day. Those who tattoo are either ex-sailors, or men who have spent some part of their lives in prisons."—From "The American Tramp," by Josiah Flynt, in *The Contemporary Review*, August 1891.

## 7.

### TINKER TALE-TELLERS AND NEWSMONGERS IN ASIA MINOR.

Mr. J. Theodore Bent, in an account of an archaeological tour in "Cilicia Aspera," a district lying on the southern slopes of the Taurus mountains, makes the following statement (*Blackwood's Magazine*, March 1891, pp. 388-389):—

"Periodically a travelling tinker comes amongst them [the mountain-tribes], the great newsmonger of the mountain. He chooses a central spot to pitch his tent, and the most wonderful collection of decrepit copper utensils is soon brought from the neighbouring tents and piled around. He usually brings with him a

<sup>1</sup> Cf. *kid* and *kiddy* in Grose's Dictionary.—[Ed.]

<sup>2</sup> From slang *fawny*= "ring."—[Ed.]

young assistant to look after the mule and blow the bellows; and with nitre heated at his fire he mends the damaged articles, gossiping the while, and filling the minds of the simple Yourouks who stand around with wonderful tales, not always within the bounds of veracity. When his work is done he removes to another central point, and after he has amassed as many fees as his mule can carry, for they usually pay in cheese and butter, he returns to his town and realises a handsome profit."

Although it is not stated that these travelling tinkers are Romané, they can hardly be other than the Gypsies of Asia Minor whom Dr. Paspati has studied. Gypsies or not, they illustrate very clearly the theory advocated by Mr. Groome (*National Review*, July 1888), that "the diffusion of folk-tales" throughout Europe may be, and may have been, largely the work of Gypsies. In the above instance, we see that what a modern traveller might collect and publish as "Yourouk Folk-Tales" are really *Gypsy* folk-tales, or at least the tales of a caste of wandering tinkers, who might spread the same stories all over Europe.

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## 8.

### ROMANY BUDGE, OR "FURRE ROMMENIS."

The reference to this material in our *Journal* of July 1891 (vol. iii. No. 1, p. 59) omitted this additional form of the term, given by Dr. Thomas Dickson on p. 404 of the work cited:—"Palsgrave explains thus: 'Bouge furre rommenis peaux de Lombardie.'"

## 9.

### A TINKER SILVERSMITH IN THE SCOTTISH HIGHLANDS.

We have been favoured by Mr. J. Christie, estate-clerk to the Marquis of Breadalbane, with some information regarding a tinker silversmith who lived at the western end of Loch Tay, Perthshire, about the middle of last century. A silver brooch, believed to be the work of this tinker, and bearing an inscription of the year 1748, is still in the possession of an inhabitant of Kenmore, Loch Tay, having been inherited by him, through successive generations, from the original owner. Mr. Christie writes thus with regard to the brooch:—"It is of silver, with inlayings of an enamel-like substance, the colour of blacklead, and is understood to have been one of many made by a 'tinker' silversmith who resided in Killin (west end of Loch Tay), and who alone knew the secret of the inlaying process, not even communicating it to his son before his death. In the manufacture of silver ornaments he is said to have only used German coins. Thirteen years prior to the date of the brooch, I find in the Kirk-Session records of Kenmore the following entry:—"Kenmore, 27 April, 1735. David Walker, Treasurer, Reports that He and Mr. Mungo Campbell according to the sessions appointment sold to John McIlontris Tinkard in the West end nine pound and a halfpenny of bad sanded copper babies<sup>1</sup> [which] were of no manner of use and got for them one pound seven shillings Scots of currant money we is of Loss Seven pound threteen shilling and six pennies Scots."

"McIlontris, I imagine to have been the distinctive name of a branch of a clan, but what clan I have failed to find out. It has something of the ring of McIlan-dreish, which I think was a Loch-Tayside name. This John McIlontris may have been the silversmith, and used the bad copper as alloy in his melting-pot."

<sup>1</sup> The old Scotch halfpennies, called *bawbees*, *babies* or *balbees*.

## 10.

## ROMANI EQUIVALENTS OF GĀJO SURNAMES.

Various writers on the English Gypsies have pointed out that it is customary among them to have a Romani rendering of the English surname borne by their principal families. These are not exactly translations in every case, but rather a play upon the word. Thus, in the list given by Borrow in his *Lavo-Lil*, Cooper is rendered by *Vardo-mescro* (cartwright), Smith by *Petulengro* (horse-shoe-man), Boswell by *Choomo-misto* (i.e. 'kiss- or buss-well'), Grey by *Gry* (from the assonance of the two words), Hearne by *Ratzie-mescro* (heron), Lovel by *Camlo* (from *kamar*, to love), and Lee by *Purrum* (leek). Of all these the last is the most interesting, on account of the explanation which Borrow gives regarding its origin:—"The meaning of *Purrum* is an onion, and it may be asked what connection can there be between Lee and onion? None whatever: but there is some resemblance in sound between Lee and *leek*, and it is probable that the Gypsies thought so, and on that account rendered the name by *Purrum*, which, if not exactly a leek, at any rate signifies something which is cousin-german to a leek. It must be borne in mind that in some parts of England the name Lee is spelt Legh and Leigh, which would hardly be the case if at one time it had not terminated in something like a guttural, so that when the Gypsies rendered the name, perhaps nearly four hundred years ago, it sounded very much like "leek," and perhaps was Leek, a name derived from the family crest. At first the writer was of opinion that the name was *Purrun*, a modification of *pooro*, which in the Gypsy language signifies *old*, but speedily came to the conclusion that it must be *Purrum*, a leek or onion; for what possible reason could the Gypsies have for rendering Lee by a word which signifies old or ancient? whereas by rendering it by *Purrum*, they gave themselves a Gypsy name, which, if it did not signify Lee, must to their untutored minds have seemed a very good substitute for Lee." The correctness of this reasoning cannot be doubted. It may, however, be questioned whether the date of this translation ought to be placed as far back as four hundred years ago. There can be no doubt that Lee, Leek (or Leake) and Leigh are variants of one name, of which the last is the oldest. But its resemblance to "leek" must have occurred *after* the "gh" had lost its guttural sound and had become "k." And this may not have been more than two, or at most three, centuries ago. In King James's translation of the Bible (1611) that part of a horse which is now called and spelled the "hock" was written "hough" (Joshua xi. 6 and 9; 2 Samuel viii. 4), and it is unlikely that this spelling would be used if the termination had not still the guttural sound (as it has even at the present day in Scotland, when used by butchers and applied to cattle). Thus the surname Leigh may quite well have retained its guttural sound in the early part of the seventeenth century; and this would lead one to infer that the "k" sound was only then coming in.

Nevertheless, it is clear that the Gypsy name shows that it originated at a time when *Lee* and *Leigh* (or *Leek*) were well known to be practically one, which is very interesting. In our last number (p. 59), Mr. Sampson demonstrated that a certain Romani joke, current at the present day, was also current in the beginning of the seventeenth century; and it may be that these renderings of surnames are equally old. Are such translations of surnames in vogue among Continental Gypsies? Perhaps some of our members on the Continent can enlighten us as to this?

DAVID MACRITCHIE.

## II.

## GYPSIES AND THE MORRIS-DANCE.

Reference has already been made in this *Journal* (vol. i. pp. 79, 80, and 83; vol. ii. pp. 232-3 and 291) to the connection between Gypsies and the morris-



dance. This connection is still further borne out by the following statements made by Dr. E. Lovarini, in the "Zingaresche" Note already quoted from (*ante* pp. 160-1) :—

*Murischà*. As its etymology demonstrates, this dance came from the East. It was known as the "*ballo ad uso di Etiopia*," or "dance according to the usage of Ethiopia" (C. Mazzi, *op. cit.*,<sup>1</sup> vol. i. p. 206). This was a favourite dance of the Gypsies, who mention it in some of their songs (A. Tosi, *op. cit.*,<sup>2</sup> p. 36), and who had perhaps introduced it into Europe. Innumerable instances are adducible as far back as the middle of the fifteenth century; it was danced by all classes of society, and was a great favourite in the theatres between the acts. According to C. Falletti-Fossati (*Costumi senesi nella seconda metà del sec. XIV.*, Siena Bargellini, 1881, p. 202), it "gave rise to several very interesting figures and plots, represented to us by modern dancers in a more improved and developed form." That the Morris—or Moresque—dancers were more or less pantomimic is shown clearly in two places by Varchi, who says in his *Ercolano* (Florence, 1846, p. 402; cf. Quadrio, v. p. 257 *et seq.*) :—"The measures which are found in the movement alone without harmony, are those arising from the movement, into which neither sound nor voice enter, as in dancing, as in performing the *moresca* [*nel far la moresca*]," as in the Labours of Hercules, and such like representations; which kind of measure is only known and comprehended by the sense of sight." And a little later, he says (pp. 406-7) :—"The measure without harmony is found in all movements in which there is neither sound nor voice, as in the beating of the pulse (?), in gestures, in dances, in *morescas* [*nelle moresche*]," in the Labours of Hercules and such representations." While these passages explain clearly the subtle significance of the phrase "*far la moresca*," often found in our romantic poems relating to contests and duels, they might lead us to believe that the morris-dance never had a musical accompaniment. But we are preserved from this error by the discovery of the music in some wrappings [*"intabulature"*] of the fifteenth century. (See H. Laudau's *Catalogue des livres manuscrits et imprimés*, Florence, 1885, vol. i. p. 404.)

Dr. Lovarini adds some information regarding the "*trischà*," described as "a very ancient dance, performed with great movement of hands and feet," and at which "the Gypsy women were very expert."

## 12.

### ROMANI WORDS IN THE WAVERLEY NOVELS.

At p. 105 of our first volume, Mr. Groome states that "the only true Romany word" in Sir Walter Scott's writings is *chury*, "a knife." I would suggest as another example the term *roughies*, applied by Meg Merrilees to "withered boughs" (*Guy Mannering*, ch. liv.). It is unquestionable that the *gh* of that word would have a strong guttural pronunciation, if used by any of the lower class in the Lowlands of Scotland. Therefore, if Scott heard the word used by any of that class, he would hear it as "roxies," and he would so pronounce it himself when speaking "broad Scotch," and it would be so read by all his Scotch contemporaries of whatever rank; and, since the word means "withered boughs," its connection with *ruk*, "a tree," seems quite apparent.

In the same novel (end of chap. xxxii.) *shand* is used to denote base coin.

<sup>1</sup> Apparently *La congrega dei Rozzi de Siena nel secolo XVI.* Florence, Le Monnier, 1882.—[ED.]

<sup>2</sup> See *Gyp. Lore Soc. Jour.*, vol. iii. No. 2, p. 92.

Barrère and Leland in their *Slang Dictionary* spell it *sheen*, giving it the same meaning, and styling it Scotch slang. With this compare Simson's *shan*, "bad," in his chapter on the Gypsy *Language* (*History*, pp. 286-315), as in *shan drom*, "bad road," *shan mort*, "bad wife," *shan davies*, "bad day." It is well known that Simson's *Romanes* is very much mixed with "cant," but in two of the above instances he uses *shan* with an undoubtedly Romani word. Still, although the word is worth noting, I do not think it is to be found in any Romani vocabulary.

DAVID MACRITCHIE.

### 13.

#### THE NAILS OF THE CRUCIFIXION.

The alleged connection between Gypsies and the nails used at the Crucifixion has been referred to in the *Gyp. Lore Soc. Jour.*, vol. i. p. 253, and much more fully by Mr. Groome in his *In Gypsy Tents*, p. 281, and in his article "Gypsies" in *Chambers's Encyclopædia*, vol. v. of new edition. An interesting contribution to this question is supplied by the writer of the paper relating to Tinkers in the North of Scotland (quoted in *Gyp. Lore Soc. Jour.* vol. iii. p. 128), who says:—"I should be pleased to know if you have the tradition in the South [of Scotland] that the tinkers are descendants of the one who made the nails for the Cross, and are condemned to wander continually without rest. This tradition, whatever may have started it, is very common in the Highlands." It is to be observed that this writer was quite unaware of the fact that such a tradition was widespread among the Continental Gypsies. His statement, therefore, shows what appears to be an old tradition of the Scottish tinkers; and this derives an added interest from the uncertainty as to how far that caste ought to be regarded as of genuine Gypsy origin.

### 14.

#### ANECDOTES OF J. MACPHERSON, THE ANCIENT FREEBOOTER AND MUSICIAN.

[From the *New Monthly Magazine*, vol. i. 1821, pp. 142-3.]

"MR. EDITOR,—You are, no doubt, acquainted with many traits of character peculiar to the Gael; and it is believed the following account of a Gypsy freebooter will show how much the ferocity and meanness of his maternal tribe were corrected by occasionally associating with the generous mountaineers, who countenanced him for the sake of his father. James Macpherson, the subject of our memoir, was born of a beautiful Gypsy, who, at a great wedding, attracted the notice of a half-intoxicated Highland gentleman. He acknowledged the child, and had him reared in his house, until he lost his life in bravely pursuing a hostile clan, to recover a sprailth of cattle taken from Badenoch. The Gypsy woman, hearing of this disaster, in her rambles the following summer, came and took away her boy; but she often returned with him, to wait upon his relations and clansmen, who never failed to clothe him well, besides giving money to his mother. He grew up in strength, stature, and beauty, seldom equalled. His sword is still preserved at Duff-house, a residence of the Earl of Fife, and few men in our day could carry, far less wield, it as a weapon of war; and, if it must be owned his prowess was debased by the exploits of a freebooter, it is certain no act of cruelty, no robbery of the widow, the fatherless, or distressed, and no murder was ever perpetrated under his command. He often gave the spoils of the rich to relieve the poor; and all his tribe were restrained from many atrocities of rapine by their awe of his mighty

arm. Indeed, it is said that a dispute with an aspiring and savage man of his tribe, who wished to rob a gentleman's house while his wife and two children lay on the bier for interment, was the cause of his being betrayed to the vengeance of the law. The magistrates of Aberdeen were exasperated at Macpherson's escape when they bribed a girl in that city to allure and deliver him into their hands. There is a platform before the jail at the top of a stair, and a door below. When Macpherson's capture was made known to his comrades by the frantic girl, who had been so credulous as to believe the magistrates only wanted to hear the wonderful performer on the violin, his cousin, Donald Macpherson, a gentleman of Herculean powers, did not disdain to come from Badenoch, and to join a Gypsy, Peter Brown, in liberating the prisoner. On a market-day they brought several assistants; and swift horses were stationed at a convenient distance. Donald Macpherson and Peter Brown forced the jail, and while Peter Brown went to help the heavily fettered James Macpherson in moving away, Donald Macpherson guarded the jail-door with a drawn sword. Many persons, assembled at the market, had experienced James Macpherson's humanity, or had shared his bounty; and they crowded round the jail as in mere curiosity, but, in fact, to obstruct the civil authorities from preventing a rescue. A butcher, however, was resolved if possible to detain Macpherson, expecting a large recompense from the magistrates: he sprang up the stairs, and leaped from the platform upon Donald Macpherson, whom he dashed to the ground by the force and weight of his body. Donald Macpherson soon recovered, to make a desperate resistance; and the combatants tore off each other's clothes. The butcher got a glimpse of his dog upon the platform, and called him to his aid; but Macpherson, with admirable presence of mind, snatched up his own plaid, which lay near, and threw it over the butcher, thus misleading the instinct of his canine adversary. The dog darted with fury upon the plaid, and terribly lacerated his master's thigh. In the meantime James Macpherson had been carried out by Peter Brown, and was soon joined by Donald Macpherson, who was quickly covered by some friendly spectator with a hat and greatcoat. The magistrates ordered webs from the shops to be drawn across the Gallowgate; but Donald Macpherson cut them asunder with his sword, and James, the late prisoner, got off on horseback. He was some time after betrayed by a man of his own tribe; and was the last person executed at Banff, previous to the abolition of heritable jurisdiction. He was an admirable performer on the violin; and his talent for composition is still in evidence in 'Macpherson's Rant,' 'Macpherson's Pibroch,' and 'Macpherson's Farewell.' He performed those tunes at the foot of the fatal tree; and then asked if he had any friend in the crowd to whom a last gift of his instrument would be acceptable. No man had hardihood to claim friendship with a delinquent, in whose crimes the acknowledgment might implicate an avowed acquaintance. As no friend came forward, Macpherson said the companion of many gloomy hours should perish with him; and, breaking the violin over his knee, he threw away the fragments. Donald Macpherson picked up the neck of the violin, which to this day is preserved, as a valuable memento, by the family of Cluny, chieftain of the Macphersons.—B. G."

## 15.

## GYPSIES AS GLASSMAKERS.

At pp. 285-288 of his *In Gypsy Tents*, Mr. Groome has brought together several very good reasons for believing that Gypsies were formerly glassmakers. With this may be compared a business-card now before us, of "William Adams, the well-known china and glass rivetter of Edinburgh—Scotland's greatest professor

of high-class Gypsy Secret Art." This appears to be a tacit recognition of Gypsies as menders (if not makers) of glass and china ; and with this may also be cited a statement of the writer partly quoted in vol. i. of our Journal, pp. 351-2, to the effect that one of the industries of the Irish tinkers is that of "stitching," or riveting together broken plates or other ware.

*The Editors regret to have to state that the Gypsy Lore Society, like the Gypsy race itself, is dying out. The next or April number will conclude our third and last volume, and will accordingly contain an index and title-page. It is particularly requested that any subscriptions still in arrear may be sent at once to DAVID MACRITCHIE, Esq., 4 Archibald Place, Edinburgh.*

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# JOURNAL OF THE GYPSY LORE SOCIETY.

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## I.—WHAT WE HAVE DONE.

### A FEW PARTING WORDS FROM OUR PRESIDENT.

“CAST up the account of Orcus—the account thereof cast up!” are the terrible words of the *Codex Nazareus* in reference to the final reckoning of all things. Our own taking of stock on the occasion of settling the business of our Society is not so fearful, yet it is not without very serious feeling that I consider all that has been done by it since it was gathered together. And as the result has been a really good work, thoroughly well done, excelling my most sanguine anticipations, it is not without pleasure and satisfaction that I perform what would otherwise have been a sad duty.

It is at least twenty years since I formed the scheme of an English Gypsy Society, and submitted it to a few who were interested in our Lore, but without any success. More recently this was, as my readers know, undertaken with better result by David MacRitchie, a gentleman in whom there is that happy combination of the earnest scholar, the practical man of business, and the cosmopolite correspondent, which so well qualified him for the very difficult task of carrying on an association with limited means, yet composed entirely of learned, or, as I may truly say, of eminent men, and one recognised as soundly scholarly by all true scholars. In Mr. Francis H. Groome Mr. MacRitchie had as coadjutor the man of all others living most familiar with English Gypsy and also with the Continental dialects—his knowledge in these respects being decidedly far beyond that of Borrow; the same being true of Mr. Henry T. Crofton, his colleague. I mention this that it may be distinctly understood that while “all and

*great honour*" is due to the memory of George Borrow as our pioneer, yet that there has been a very great advance since his time. What they have done for that important branch or ally of ethnology, folklore, and philology, which, for want of a better term, I may call Gypsyology, is, or will be, a matter of literary history not to be omitted in any truthful records of the future. And here, before going further, I would call attention to the fact that it is to David MacRitchie that we owe the observation that the word Gypsy as derived from "Egyptian" should be written with "y," and not as "gipsy."<sup>1</sup> This was our first word.

From the very beginning of the Gypsy Lore Society, and from the publication of its first number, its influence was felt, both directly and indirectly, far and wide. Thus, to refer to my own experiences it was as representing our Society that I was cordially received in Buda-Pest by the Archduke Josef and the learned men of that beautiful city. But for this I should not have suggested to or discussed with Professor Herrmann the establishment of the great Hungarian Folk-Lore Society, which now exists with twenty-three committees, each attending to a separate language! And not to recur too much to my experience, I may say that, having attended the first European Folk-Lore or Traditional Congress, held in Paris in 1890, as your representative, I was authorised to establish the next in London, which I did by transferring the duty to the Folk-Lore Society. I also represented our Society, and read papers on Gypsy and cognate subjects, at the Oriental Congresses of Vienna, Stockholm, and London. And as the life inspired in me by this Gypsy Society has directly induced in me much study, research, and writing as regards cognate subjects, I doubt not that it has had the same effect on many more of us. The *actual* results to scholarship from it are not nearly all recorded in the table of contents of our *Journal*; they must be sought far and wide over Europe, in lives, and not unfrequently in works, not known to the world as connected with us, as what I have said, indeed, proves. This table of contents is, however, even of itself, a very valuable literary monument. Casting aside the dramatic, and romantic, and unearthly associations of the "gipsy," as some still spell him, or as he "spells" them, we have the prosaic fact that an Oriental race has existed on the roads in Asia since prehistoric times; that its language is a vast conglomerate

<sup>1</sup> It may interest some of our readers to know that, in joining our Society, Sir Richard Burton stated that he would not have become a member had we written "Gypsy" with an *i*!—[Ed.]

of linguistic monuments and curiosities ; that this race has wandered all over the world, carrying, as Mr. Groome has suggested, folk-lore everywhere, as birds carry seeds ; and finally, as Mr. MacRitchie has ingeniously shown, that it has entered in all kinds of back-stairs ways into history, literature, tradition, and even religion, I myself having suggested that the three wise men from the East were, if not Chaldæans, in all probability of that wandering Persian-Indian stock which seems to have supplied cheap divination to the whole Roman world from earliest time. Many writers of great ability have in our pages shown in many ways the great influence of the Romany on civilisation and his value as a factor in folk-lore,—a fact as yet quite ignored by the vast mass of general readers, who, while sweetly admitting that Gypsies are “so interesting,” or so “funny,” know simply nothing whatever of their importance in ethnology and “*Culturgeschichte*.”

Among the contributions to our *Journal* there has been one of so extraordinary a nature that it would suffice of itself to show that our Society and *Journal* have lived to good purpose. In consequence of Gypsy investigations, I learned that there existed in England a language the very existence of which had never been even surmised by any English writer, unless it were the omniscient Shakespeare, whose Prince Hal can “talk with a tinker in his own language.” This was the Shelta ; and for two years I followed it up, and found that it was indeed a Celtic tongue, not a jargon. Thus far I got, and no further. But in our *Journal* this led to an extraordinary result. It was incidentally referred to by D. MacRitchie in an article on Irish Tinkers. Then we had lists of Shelta words from new sources, supplied by Mr. G. A. Wilson, the Rev. J. F. M. Ffrench, and others, followed by a very remarkable and able article by John Sampson, who, as a Celtic scholar, demonstrated the great age and value of Shelta. He also made important collections in it, being followed by the eminent philologist, Professor Kuno Meyer, who, in an article “On the Irish Origin and Age of Shelta,” expressed his entire agreement with Mr. Sampson, and established its existence in early Irish records. It appears to have been an artificial, secret, or Ogham tongue, used by the bards, and transferred by them, in all probability, to the bronze-workers and jewellers—a learned and important body—from whom it descended to the tinkers. This is, I believe, the only discovery of an unknown tongue ever made in Great Britain, and it is due to the *Gypsy Lore Journal* that this was distinctly proved and cleared up by Messrs. Sampson and Meyer.

In history we have had M. Paul Bataillard's series of papers on "The Beginning of the Immigration of the Gypsies into Western Europe"; a work of supreme historical value. In this M. Bataillard confines himself to the first period of the exodus, dealing with the subject in a most accurate and exhaustive manner. "The series teems with historical facts, and represents the result of half a century of scholarly research." Very important is D. MacRitchie's "Scottish Gypsies under the Stewarts," four papers, occupying sixty pages of vol. ii. In these the writer notices all the references known to him regarding the Scottish Gypsies from the fifteenth century to the first portion of the eighteenth. The subject is here treated far more fully than it had ever been before by any writer, in that clear and admirable style familiar to and admired by all who are acquainted with the works of this author. H. T. Crofton's "Early Annals of the Gypsies in England" is a revised and enlarged version of his "English Gypsies under the Tudors." The Marquis di Colocci contributed "The Gypsies in the Marches of Ancona in the Sixteenth, etc., Centuries," which, with certain Venetian edicts and records, form a very important addition to the history of the Romany in Italy. The question of the Indian origin of the Gypsies is treated by Mr. G. A. Grierson ("Doms, Jâts," etc.), by Professor de Goeje, whose "*Heidens* of the Netherlands" relates to their residence in that country, and by the late W. J. Ibbetson. The Hon. John Abercromby supplied a brief but highly important article on the "First Mention of Gypsies in Finland." Professor Van Elven ("The Gypsies in Belgium"), Professor Anton Herrmann ("Little Egypt"), and Mr. R. G. Haliburton ("Gypsy Acrobats in Ancient Africa"), all raise questions of great interest in connection with the race.

As was to be expected, the contributions to Folk-Lore are very interesting and important, Professor von Sowa having supplied seven tales of great value, while we had from Professor Kopernicki six. F. H. Groome translated from the Romani of Constantinescu, "A Bad Mother," "The Red King and the Witch," "The Vampire," etc., and Professor von Sowa gave us "The Gypsy and the Priest." From the learned and deeply experienced Dr. Heinrich von Wlislocki we had many folk-lore articles on subjects as varied as they were entertaining. Vladislav Kornel de Zieliński contributed *Gypsy Anecdotes from Hungary*. With these I must include two admirable reviews of a truly masterly character, both as regards shrewd insight and fair impartial judgment, by Mr. Thomas Davidson. One of these was on Mr. Groome's "Diffusion of Folk Tales," the other his review of my



*Gypsy Sorcery.* I would here say of this work, which has been very extensively reviewed, and in all cases most favourably by all writers who at all understood the subject, that it owed its existence entirely to influences caused by this Society.

As might also have been anticipated from the character of our members, the contributions on language were of great value. From Professor Rudolf von Sowa we had a "Slovak-Gypsy Vocabulary," of seventy pages, which is most accurate and exhaustive, also articles on the dialect of the Gypsies of Brazil and those of North-West Bohemia. I regret that my limits forbid me to say more than that H. T. Crofton's "Additions to the English-Gypsy Vocabulary," John Sampson's "Contribution to English-Gypsy," "English Gypsy Songs and Rhymes," and "Romani Flotsam," are truly excellent. These combined form an *extremely* valuable supplement to all previously published vocabularies of English-Gypsy.

Mr. Grierson's comparison of Bhôj'pûrî and Romanes, and his article on "The Genitive in Gypsy," merit special attention. "The Tale of an Old King and his Three Sons," given in the exact words of John Roberts, the celebrated Welsh Gypsy harper, long since made famous by F. Groome in his work *In Gypsy Tents*, is declared by good authority to be "probably the most valuable contribution to our Gypsy philology ever published, being the unaltered narrative of a man to whom the Welsh dialect of Romanes is his mother-tongue. A letter of his (Vol. III. p. 182) has the same merit." Professor A. Herrmann, in his "Prisoners' Laments," and in various Hungarian and other Gypsy rhymes, has supplied very important material. Dr. H. von Wlislöcki furnishes similar specimens. Surgeon-Major Ranking contributed a valuable paper "On the Nutts and their Language." These are one of the chief stocks of Indian Gypsies. Articles by F. H. Groome on "Persian and Syrian Gypsies," and those by Dr. Fearon Ranking and V. Kornel de Zieliński on the Russian Romani, are also of real importance. A letter by the Archduke Josef to a *čibalo romano*, and the "Illustrations of South-Austrian Romanes," by Mr. J. Pincherle, are also of value, while Professor Julius Eggeling's review of Mr. Groome's "Gypsies," is a very scholarly critique of the language.

In Grammar and Orthography, we have had the reviews of the great work *Czigány Nyelvatan*, by the Archduke Josef, who is probably the most learned of any man living in practical knowledge of Romany, by myself, with the more important abstract of the "Literary Guide," by Professor Emil Thewrewk, which forms Part II.

of the same book. Also the Remarks on Orthography and Accent, by H. T. Crofton and Professor Kopernicki. I can only briefly mention among statistical and descriptive accounts a number of articles which are all of very great interest, such as the "Turkish Gypsies" of Dr. A. G. Paspatis Crofton's "Early Annals of the Gypsies in England," Professor von Sowa's articles on the German and Bohemian Romani, with that of Dr. B. Karpeles on those of Austria; F. H. Groome, on Brazilian, Shetland, Persian, and Syrian Gypsies; M. Dowojno-Sylwestrowicz, on the Lithuanian Gypsies; Dr. R. W. Felkin, on those of Central Africa, Mr. Wentworth Webster's "Cascarrots," and D. MacRitchie's Catalonian and Servian articles. Nor can I omit reference to J. Pincherle's "Gypsying by the Adriatic," nor the "Gypsy Piper," by our chief lady contributor, Mrs. Elizabeth Robins Pennell, with whom I have been many times "in Gypsy Tents," both in America and in England. There is also a curious and valuable contribution by John Sampson on "English Gypsy Dress."

We have given several very excellent and interesting picture illustrations, such as the reproduction of Callot's series of "The Gypsies," Mrs. Pennell's "Gypsy Piper," a series of Portraits from Professor Kopernicki's collection, and the title-page of *La Zingarella* broad-side, contributed by Pincherle. Very admirable and curious are the original poem by Theodore Watts, the "Romany Songs Englished," by W. E. A. Axon, and especially those from Professor Herrmann (with music), Dr. von Wlislöcki, Professor von Sowa, and Mr. John Sampson.

This is a very brief *résumé* of what has been done by our Society, and I am absolutely confident that there is not a true scholar or man of letters living who would not sincerely agree with me in the assertion that among all the contributions by my fellow-workmen there is not a single article of indifferent or mediocre merit. Every one has revealed some wonderfully curious or deeply interesting phase of Gypsy life, or else been a valuable contribution to philology, history, and culture. For History, as it is now studied, is beginning, like Science, to find that elements, which were once utterly neglected as worthless, are of extreme value. We ourselves do not know the full value of what we have done—a century hence our *Journal* will give to investigators documents, the real use of which is as yet unknown to us. We were not many, but we did our work well—that is, as well as we could, which is always well. In future it will be continued in the *Folk-Lore Journal*, where it most appropriately belongs. My connection with it has been a source of unmingled pleasure,—in

saying this, I believe that I speak for all, and I write this "valedictory" from my heart. I believe that we shall all remain through life true Romany Ryes, and that wherever we meet, it will require no more than "in Romany a word or two," to make us at once friends. *Palya, mi boro Duvel atch apā tumende!*

CHARLES GODFREY LELAND.

FLORENCE, 13th March 1892.

## II.—TALES IN A TENT.

TEN minutes' railway journey, and a short run across the fields takes us out of the nineteenth century, and into the Grays' tent. As we thread our way gingerly among Deliah's pet hens in the little outer shelter-tent, the voice of their young mistress greets us from within, with one of her inevitable omens. "*Dordi! rai*, I knowed someone was a comin', 'cause my eye jumped. *Dikta! rai*, *okki tiro duidash!*" Deliah's spirit is still troubled by a dream of the previous night. She dreamed she "wur a-drowndin' in muddy water"; but her "daddy's dream was betterer, 'cause he ou'y dreamed he wur a-drowndin' in nice'd fresh water." Aunt Lenda has been happier in her visions. She dreamed she "seed our Blessed Saviour a-walkin' on de clouds, with beautiful green grass under his feet, and flowers springin' up where he wur a-walkin', and a dear little silver willage in de heavens."

Willi nilli we suggest an interpretation, for besides acting as private secretary, legal, medical, and spiritual adviser, general arbiter, and tobacco-jar to his Rommany friends, the complete rai is supposed to possess a more or less exact knowledge of divination. The Gypsy assumption that one has successfully made all knowledge one's province is often not a little embarrassing, yet I like to think that something more than this delusion suggested to old Gray's mind his beautiful comparison of a Rommany Rai, surrounded by a group of eagerly inquiring Gypsies, to "Christ sittin' in de midst of his disciples."

Then, by a natural transition, the talk glides from dreams to fairies, ghosts, and witches; and Wasti, in the intervals of her duties as hostess, relates how she and Manful Herren, gathering sticks in "Cockenhill Wood agin Redford, seed a fairy, like a dear little man stan'in' on a tree stumpt," but when she got up to the place "he wur

wanished, and dere was a lovely little pat of fairy butter on de tree stump." In such a case, it is the correct thing to wash your hands in this fairy butter for good luck. And how Aunt Wynie, "a notified woman" for veracity, while hoeing and weeding in Lincolnshire, saw the earth open, and heard a voice apprise her thrice of a buried treasure, which she was even able to tap by inserting her hoe in the hole. Alas! in her excitement, poor Wynie uttered the *beng's* name instead of *mi-duvel's*, and the hole closed up again, and defied discovery. Johnny, too, tells us how, with hair erect and quaking limbs, he encountered a *gaujo's* ghost at "Tatto Heath," "but de hoss seed it fust, for we all know hosses see ghostes quicker nor we do."<sup>1</sup> And how Johnny's mother, going by night to steal straw from a farmer's rick, met a friendly old gentleman, with an old-fashioned gun in his hand, and silver buckles on his shoes, who gave her more straw than she could carry home. The farmer intercepted her on her return trip and accused her of theft, but turned pale when he heard her explanation. "'Come up to de house wi' me,' he says, 'and pick out dat gun and dose shoes de man you seed was a-wearin'.' And when she picked dem outer dozents he had dere, sure 'nuff dey belonged to dis man's father dat was dead forty year, and a great fren' to Romany-chels.'" Ethelenda's story of the man in Dudley, who gave himself to the devil for the rather barren privilege of turning flour into soot, is received with some incredulity, for "how could de *beng* gin him powah over God's grain?" but all the elders are prepared to "kiss a Bible book" as to the truth of the old turnpike woman in Norfolk, who used to witch people limp and boneless, and then hang them over her gate till she chose to bring them back to life.

Little Mandra's<sup>2</sup> incredulous laughter rings brightly through these solemn tales, as—short-skirted and black-legged—she tumbles round the tent with the dogs; but her pretty mockery only raises an answering smile on her grandmother's wrinkled face. The inverted reverence between parents and children is one of the many strange features of Gypsy domestic life. A whole tentful of rough Gypsies will hush into awed silence and attention while a poor Gypsy baby stammers out some little saying, but Gypsy children themselves are allowed to indulge in the freest open ridicule of their parents without rebuke.

Then, while the "crumb-cloth" is being removed, and the old

<sup>1</sup> According to my Gypsies, a donkey sees ghosts even quicker than a horse "because of the cross on his back." This faculty is denied a mule (" *mi-duvels maila* that he *kek koms* ") because "he kicked our Saviour offer his back when he tried to ride him."

<sup>2</sup> Gypsy corruption of "Miranda."

china reverently washed, the "good only company *mush*" enlivens us with some of his favourite Rommany jests, whom we greet none the less smilingly, because they are all such old friends. We hear, again, how George Herren refused to go to hear his wife tried, "because he wor *atrash* he should *sá*." And of the unfilial reply of Shanny Young when his parent was being conveyed to the police station in a wheelbarrow by four *muscrocs*. "Shanny!" roared his father, "do you see dem a *lellin'* me to *stariben*?" "*Jal* an, daddy," chuckled Shanny, "you're *jullin'* *místó*." And how Tom Gray asked the noble huntsman if he had seen his leg of mutton go past, and of Sinfi Smith's artless reply when asked if she understood Romimus.

And only half-listening to these *bons mots*, I can hear Mandra asking the other *rai* riddles in a corner of the tent: "Hikki pikki in a hedge; if you touch hikki pikki it will bite you,"<sup>1</sup> and "Patches on patches without any stitches; if you tell me this riddle I'll give you my breeches,"<sup>2</sup>—a safe offer on her part. Joshu, kindest of *kuring mushes*, is giving his sister-in-law, Wasti, an animated description of his feats in the P. R. of America, quoting with pride the eulogiums of Nat Langham and Jem Mace; and half hidden from view in the little outer tent, Ethelenda delivers a pious exhortation to her niece, puffs of smoke from her short black pipe alternating pleasantly with dog-eared Scripture texts. "Repair ye de way of de Lord," and "Before you have time to *pen* 'Oh! my blessed Father! deceive my soul,' strike grotesquely on my ear.

And then Johnny tells us one of the old *Märchen* current among the Gypsies when he was a lad, but now less frequently heard, and looked down upon as "poor simple things" by the younger generation of "School Board Romani-chels." In this tent, however, these tales are still received with the implicit faith due to inspired narratives, of absolute historic truth, full of consolation and instruction; and, though familiar to all the company except ourselves, their recital is interrupted with exclamations of "My mammy! what blessed words!" "My *mulli fōki*!" and "Dat was my old *dubel* to be shuah!"

#### "BOBBY RAG.

"Yeahs an' yeahs an' double yeahs ago, deah wuz a nice young Gypsy gal playin' round an ole oak tree. An' up comed a 'squire as she wur a-playin', an' he falled in love wid her, and asked her ef she'd go to his hall, an' marry him. An' she says: 'No, sir! you wouldn't

<sup>1</sup> Nettle.

<sup>2</sup> Potato patches.

have a pooah Gypsy gal like me.' But he meaned so, an' stoled her away an' married her.

"Now, when he bring'd her home, his mother warn't 'greeable to let hisself down so low as to marry a Gypsy gal. So she says: 'You'll hev to go and 'stry<sup>1</sup> her in de hundert mile wood, an' strip her star'-mother-naked, an' bring back her clothes and her heart and pluck wid you.'

"And he took'd his hoss, and she jumped up behint him, and rid behint him into de wood. You'll be shuah it wor a wood! an ole-fashioned wood we know it should be, wid bears, an' eagles, an' sneks, an' wolfs into it. And when he took'd her in de wood he says: 'Now, I'll ha' to kill you here, an' strip you star'-mother-naked and tek back your clothes an' your heart an' pluck wid me, and show dem to my mammy.'

"But she begged hard fur herself, an' she says: 'Deah's an eagle into dat wood, an' he's gat de same heart an pluck as a Christ'n; take dat home an' show it to your mammy, an' I'll gin you my clothes as well.'

"So he stript her clothes affer her, an' he kilt de eagle, and took'd his heart an' pluck home, an' showed it to his mammy, an' said as he'd kilt her.

"And she hear'd him rode aff, an' she wents an, an' she wents an, an' she wents an, an' she crep' an' crep' an her poor dear hen's an' knees, tell she fun' a way troo de long wood. Youah shuah she'd have hard work to fin' a way troo it! an' long an' by last she got to de hedge anear de road, so as she'd hear any one go by.

"Now, in de marnin' deah wuz a young gentleman comed by an hoss-back, an' he couldn't get his hoss by for love nor money; an' she hed herself in under de hedge, fur she wur afrightened 'twor de same man come back to kill her agin, an' besides youah shuah she wor ashamed of bein' naked.

"An' he calls out: 'Ef you're a ghost go 'way! but ef you're a livin' Christ'n, speak to me!' An' she med answer direc'ly: 'I'm as good a Christ'n as you are, but not in parable.'<sup>2</sup> An' when he sin her, he pull't his deah, beautiful topcoat affer him, an' put it an her, an' he says: 'Jump behint me.' An' she jumped behint him, an' he rid wi' her to his own gret hall. An' deah wuz no speakin' tell dey gat home. He knowed she wuz deah to be kilt, an' he galloped as hard as he could an his blood-hoss, tell he got to his own hall.

<sup>1</sup> " 'Stry " is Chaucerian, e.g. "and struye your persone" in *The Tale of Melibeus*.

<sup>2</sup> i.e. apparel.

"An' when he bring'd her in, dey wur all struck stunt to see a woman naked, wid her beautiful black hair hangin' down her back in long rinklets. Dey asked her what she wuz deah fur, an' she tell'd dem, an' she tell'd dem, an' youah shuah dey soon put clothes an her, an' when she wuz dressed up, deah warn't a lady in de land more han'some nor her, an' his folks wor in delight av her.

"Now, dey says: 'We'll have a supper for goers an' comers an' all gentry to come at.' Youah shuah it should be a 'spensible supper an' no savation of no money. And deah wuz to be tales tell'd an' songs sing'd, an' everywan dat didn't sing't a song had to tell't a tale; an' every door wuz bolted for fear any wan would mek a skip out.

"An' it kem to pass to dis Gypsy gal to sing a song; an de gentleman dat fun' her says: 'Now, my pretty Gypsy gal, tell a tale'; an' de gentleman dat wuz her husband knowed her, an didn't want her to tell a tale, and he says: 'Sing a song, my pretty Gypsy gal.'

"An' she says: 'I won't sing a song, but I'll tell a tale.' An' she says—

'Bobby rag! Bobby rag!  
Roun' de oak tree—'

"'Pooh! pooh!' says her husband, 'dat tale won't do.' (Now, de ole mother an' de son, dey knowed what wuz comin' out.) 'Go an! my pretty Gypsy gal!' says de oder young gentleman. 'A werry nice tale indeed!'

"So she goes an—

'Bobby rag! Bobby rag!  
Roun' de oak tree.  
A Gypsy I wuz born'd;  
A lady I wuz bred;  
Dey made me a coffin  
Afore I wuz dead.

An' dats de rogue deah!' An' she tell't all de tale into de party, how he wur agoin' to kill her, an' tek her heart and pluck home.

"An' all de gentry took'd an' gibbeted him alive, both him an' his mother; an' dis young squire married her, an' med her a lady for life. 'Ah!' concludes Johnny musingly, 'ef we could know her name, an' what breed she wur, what a beautiful ting dat would be, but de tale doan' say.'"

Now it is Lenda's turn, and, exercising the privilege of the guests in the previous story, she sings a song instead of telling a tale—

"A Gypsy I wuz born'd,  
An' a Gypsy I'll demain;  
A tellin' young maids deir forchants,  
Myself I will maintain!"

And this glorification of the Rommany *métier* draws from Wasti her own views on fortune-telling. "*Dukeripen*," as my wise woman opines, "is a *tatcho purro kovva*," but now, like law and language, in sad ruins. Yet we learn that there are still Gypsy families who inherit the old prophetic gift,<sup>1</sup> though it must be difficult, especially for the *puknyus*, to distinguish between the prophetess and the charlatan. Deliah, too, supports the inspiration theory, adding that "dat was *tatcho dukerin'*, when de *Dukerméskri pucker'd* de pooah young prince he'd never live to *lel romado*,"<sup>2</sup> while Lenda denies that the young people nowadays can tell fortunes properly either way.

Then Wasti, ignoring her grandchild's rebuke that she is "putting herself too forward," tells us the tale of—

#### "DE LITTLE FOX.

"In ole formel times, when dey used to be kings an' queens, deah wuz a king an' queen hed on'y one darter. And dey stored this darter like de eyes in dere head, an' dey hardly would let de wind blow an her. Dey lived in a 'menjus big park, an' one way of de park deah wuz a lodge-house, an' de oder en' deah wuz a great moat of water. Now dis queen died an' lef' dis darter, an' she wur a werry han'some gal—you're sure she mus' be, bein' a queen's darter!

"In dis heah lodge-house deah wuz an ole woman lived, and in dem days deah wur witchcraft, an' de ole king used to sont fur her to go up to de palast to work, an' she consated herself an' him a bit. So one day dis heah ole gentleman wuz a-talking to dis ole woman, an' de darter gat a bit jealous, an' dis ole woman fun' out dat de darter wuz angry, an' she didn't come anigh de house fur a long time.

"Now de ole witch wuz larin' de young lady to sew. So she sont fur her to come down to de lodge-house afore she hed her breakfast. An' de fust day she wents, she picked up a kernel of wheat as she wuz coming along, an' eat it. An' de witch said to her, 'Have you hed your breakfast?' an' she says 'No!' 'Have you hed nothin'?' she says. 'No!' she says, 'on'y a kernel of wheat.' She wents two marnin's like dat, an' picked up a kernel of wheat every marnin', so dat de witch would have no powah over her—God's grain you know, *rai*! But de third marnin', she on'y picked up a bit av

<sup>1</sup> Oliver Lee has repeatedly stated to me that his mother is able to tell any one consulting her all the principal events of their past life, all the articles in their pockets, and the subject of a letter or the exact amount of a bill held before her in a closed envelope.

<sup>2</sup> Such a tale is related of the late Duke of Clarence and Avondale.



orange peel, an' den dis ole 'guzberi gorji'<sup>1</sup> witchered her, an' after dat she never sont fur her to come no more.

"Now dis young lady gat to be big. An' de witch wuz glad. So she gonod to de king an' she says, 'Your darter is dat way. Now, you know, she'll hev to be 'stry'd.' 'What! my beautiful han'some darter to be in de fambly way! Oh! no! no! no! et couldn't be!' 'But it can be so, an' et es so!' said de ole witch.

"Well, it wuz so, an' de ole king fun' it out and was well-nigh crazy. An' when he fun' it out, for shuah dem days when any young woman had a misforchant, she used to be burnt, an' he ordered a man to go an' get an iron chair, an' a cartload of faggots, an' she hed to be put in dis iron chair, an' dese faggots set of a light rount her, an' she burnt to death.

"As dey had her in dis chair, and a-goin' to set it of a-light, deah wur an ole gentleman come up—Dat was my ole dubel to be shuah!—an' he says, 'My noble leech,<sup>2</sup> don't burn her, nor don't hurt her, nor don't 'stry her, for dere's an' ole wessel into de bottom of dat park; put her in dere an' let her go where God d'rect her to. So dey did do so, an' nevah think'd no more about her.

"Durin' time dis young lady wuz confined of a little fox, and d'rectly as he was bornt he says: 'My mammy, you mus' be werry weak an' low bein' confined of me, an' nothin' to eat or drink, but I must go somewheres, an' get you somethin'.' 'Oh! my deah little fox, don't leave me. Whatever shall I do witout you? I shall die broken-hearted.' 'I'm a-goin' to my gran'father, as I suspose,' says de little fox. 'My deah, you mustn't go, you'll be worried by de dogs.' 'Oh! no dogs won't hurt me, my mammy.' Away he gone'd, trittin' an' trottin' tell he got to his gran'fader's hall. When he got up to de gret boarden gates, dey wuz closed, an' deah wuz two or tree dogs tied down, an' when he gonod in de dogs never looked at him.

"One of de women comed outer de hall, an' who should it be but dis ole witch. He says, 'Call youah dogs in, missis, an' don't let 'em bite me. I wants to see de noble leech belonging to dis hall.' 'What do you want to see him fur?' 'I wants to see him for somethin' to eat an' drink fur my mammy, she's werry poorly.' 'An' who are youah mammy?' 'Let him come out, he 'll know.' So de noble leech comed out an' he says: 'What do you want, my little fox?' He put his hen' up to his head, such maunners he had! 'I wants somethin' to eat an' drink fur my mammy, she's werry poorly.' So de noble leech tole de cook to fill a basket wid wine an' wittles. So de cook

<sup>1</sup> Witch, *lit.* "wise woman,"

<sup>2</sup> *i.e.* liege.

done so, and bring'd it to him. De noble leech says : ' My little fox you can never carry it, I will sen' some one to carry it.' But he says, ' No ! thank you, my noble leech,' an' he chucked it on his little back, an' wents tritting an' trotting to his mammy.

" When he got to his mammy, she says, ' Oh ! my deah little fox, I've bin crazy about you. I thought de dogs had eaten you.' ' No, my mammy, dey turn't deir heads de oder way.' An' she took'd him an' kissed him an' rejoiced over him. ' Now, my mammy, have somethin' to eat an' drink,' says de little fox, ' I got dem from my gran'father as I suspose it is.'

" So he wents tree times. An' de secon' time he wents, de ole witch began smellin' a rat, an' she says to de servants, ' Don't let dat little fox come heah no more ; he'll get worried.' But he says, ' I wants to see de noble leech,' says de little fox. ' Youah werry plaguesome to de noble leech, my little fox.' ' Oh no ! I'm not,' he says.

" De las' time he comes, his moder dressed him in a beautiful robe of fine needlework. Now de noble leech comes up again to de little fox, an' he says, ' Who is youah mammy, my little fox ?' ' You wouldn't know p'raps, ef I wuz to tell you.' An' he says, ' Who med you dat robe, my little fox ?' ' My mammy, to be shuah ! who else should make it ?' An' de ole king wept an' cried bitterly when he seed dis robe he had an, fur he think'd his deah child wur dead.

" " Could I have a word wi' you, my noble leech ?' says de little fox. ' Could you call a party dis afternoon up at your hall ?' He says, ' What fur, my little fox ?' ' Well, ef you call a party, I'll tell you whose robe dat is, but you mus' let my mammy come as well.' ' No ! no ! my little fox, I couldn't have youah mammy to come.' ' Well, I shan't come ef my mammy arn't to come.' Well, de ole king agreed, an' de little fox tell'd him : ' Now deah mus' be tales to be telled, an' songs to be sing'd, an' dem as don't sing a song hez to tell a tale ; an' after we have dinner, let's go an' walk about in de garden ; but you mus' 'quaint as many ladies an' gentlemen as you can to dis party, an' be shuah to bring de ole lady what live at de lodge.'

" Well, dis dinner was called, an' dey all had 'nuff to eat, an after dat wur ovah, de noble leech stood up in de middlt an' called for a song or tale. Deah wuz all songs sing't and tales tell't, tell it camed to dis young lady's tun. An' she says, ' I can't sing a song or tell a tale, but my little fox can.' ' *Pooydorda !*' says de ole witch, ' tun out de little fox, he stinks !' But dey all called an de little fox, an' he stood up an' says : ' Once ont a time,' he says, ' deah wuz an' ole-

fashn't king an' queen lived togeder, an' dey only had one darter, an' dey stored dis darter like de eyes into deir head, an' dey 'ardly would let de wint blow an her.' 'Pooydorda!' says de ole witch, 'tun out de little fox, it stinks.' But deah wuz all de ladies an' gentlemen clappin' an' sayin', 'Speak an! my little fox.' 'Well tole! my little fox.' 'Werry good tale, indeed!'

So de little fox speak'd an, and tell't dem all about de ole witch, an' how she wanted to 'stry de king's darter, an' he says: 'Dis heah ole lady she fried my mammy a egg an' a sliced of bacon, an' ef she wur to eat it all, she'd be in de fambaley way wid some bad animal, but she only eat half on it, an' den she wor so wid me. An' dat's de ole witch deah!' he says, showin' de party wid his little paw.

"An' den, after dis wuz done, an' dey all walked togeder in de garden, de little fox says: 'Now, my mammy, I've done all de good I can for you, an' now I'm a-goin' to leave you,' an' he strip't aff his little skin, an' he flewed away in de beautifulest white angel you ever seed in your life. An' de ole witch was burnt in de same chair dat wuz meant fur de young lady."

White beams are stealing into the tent, dulling the lamp's rays, and Deliah, from her coigne of vantage, invites us all outside to "wish on the new moon," I doffing my glasses first to avert ill luck, and the women greeting it with a low courtesy. The *nevo dud* is lying on its back "for wilful weather," and bright above our heads are "*Mi-duvel's Wardo*,"<sup>1</sup> and the "*Rawnny's Skamin*,"<sup>2</sup> and the "*Trin Kralya*,"<sup>3</sup> and Lias's favourite "*Seven Pens*,"<sup>4</sup> and other star-groups which, like old "No Name" Herren, the Gypsies have neglected to christen.<sup>5</sup>

And while Wasti and I discuss the impiety of a local astronomer who is having a huge telescope built "to look right into heaven," Mandra sings and dances fantastically in the moonlight "just for all de wurl," as old Gray says simply, "like one of dem little *lubnis* on de stage." She is eleven years of age, and the pride of her grandparents, for is she not "de best scholard in her class, an' de best fighter in de hull school?"

<sup>1</sup> *Ursa Major*, vulgo "Churls's wain." Another Gypsy name for the same constellation is the *Lileskro Chirido* ("kite").

<sup>2</sup> *Cassiopeia*.

<sup>3</sup> The three stars forming the Belt of *Orion*.

<sup>4</sup> *Pleades*.

<sup>5</sup> In addition to the above-named, there is the *Sivomskro's Puv* (tailor's field), described by a Gypsy as six stars like a square field, with one star representing the tailor inside—probably *Gemini*. Many Gypsies take a keen, if unscientific, interest in astronomy; for instance, Lia's Robinson recently came several miles to see me, merely to desire me to look out for two stars which "had got into their wrong position." It was the Conjunction of Venus and Jupiter.

Then, when we are once more gathered around the fire, I tell them the old story of "Faithful John," and Gray follows with—

### "DE LITTLE BULL-CALF.

"Centers of yeahs ago, when all de most part of de country wur a wilderness place, deah wuz a little boy lived in a pooah bit of a poverty *ker*, an' dis boy's father guv him a deah little bull-calf. De boy used to tink de wurl' of dis bull-calf, an' his father gived him everyting he wanted fur it.

"Afterward dat his father died, an' his mother got married agin, an' dis wuz a werry wicious step-father an' he couldn't abide dis little boy, an' at last he said, if de boy bring'd de bull-calf home agin, he wur a-goin' to kill it. Dis father should be a willint to dis deah little boy, shouldn't he, my Sampson?

"He used to gon out tentin' his bull-calf every day wid barley bread, an' arter dat, deah wus an ole man comed to him, an' we have a deal of thought who dat wuz, *hoi*? An' he d'rected de little boy: 'You an' youah bull-calf had better go away an' seek youah forchants.'

"So he wents an, an' wents an, as fur as I can tell you to-morrow night, an' he wents up to a farmhouse an' begged a crust of bread, an when he comed back he broked it in two, and guv half an it to his little bull-calf.

"An' he wents an to another house, an begs a bit of cheese crud, an' when he comed back, he wants to gin half an it to his bull-calf. 'No!' de little bull-calf says, 'I'm a-goin' acrost dis field into de wild wood wilderness country, where dere'll be tigers, lepers, wolfs, monkeys, an' a fiery dragin, an' I shall kill dem every one excep' de fiery dragin, an' he'll kill me.' (De Lord could make any animal speak dose days. You know trees could speak onst. Our blessed Lord he hid in de eldon bush, an' it tell't an him, an' he says, 'You shall always stink,' and so it always do; but de ivy let him hide into it, and he says, 'It should be green both winter an' summer.')<sup>1</sup>

"An' dis little boy did cry, you'ah shuah, and he says, 'Oh! my little bull-calf, I hope he won't kill you.' 'Yes, he will,' de little bull-calf says, 'an you climb up dat tree, an' den no one can come anigh you but de monkeys, an' ef dey come de cheese crud will sef

<sup>1</sup> Cf. Noah Young's name for elder, "*mi-duvel's kandlo ruk*" (*G.L.S.J.* III. 73); some other Gypsies (including Isaac Herren) call it "*wuzén*." Oliver Lee's name for ivy is "*chiriclěskro ruk*," because it was the tree brought back by the dove into the ark, and this is the reason that birds are fond of clustering round it. Holly is "*mi-duvelěskro ruk*" (cf. Corni-h "Aunt Mary's tree"); and Gypsies pitching their tent against a holly-bush are under divine protection.

you. An' when I'm kilt de dragin will go away fur a bit, an' you come down dis tree, an skin me, an get my biggest gut out, an' blow it up, an' my gut will kill everyting as you hit wid it, an' when dat fiery dragin come, you hit it wid my gut, an' den cut its tongue out.' We know deah were fiery dragins dose days, like George an' his dragin in de Bible, but deah ! it arn't de same wurl' now. De wurl' is tun'd ovah sense, like you tun'd it ovah wid a spade !

" In course he done as dis bull-calf tell't him, an' he climb't up de tree, and de monkeys climb't up de tree to him, an' he helt de cheese crud in his hend, an' he says, ' I'll squeeze youah heart like dis flint stone.' An' de monkey cocked his eye, much to say, ' Ef you can squeeze a flint stone an mek de juice come outer it, you can squeeze me.' An' he never spoked, for a monkey's cunning, but down he went. An' de little bull-calf wuz fightin' all dese wild things on de groun', an' de little boy wuz clappin' his hands up de tree an sayin': ' Go an, my little bull-calf ! Well fit, my little bull-calf !' An' he mastered everyting barrin' de fiery dragin, an' de fiery dragin kilt de little bull-calf.

" An' he went an, an' saw a young lady, a king's darter staked down by de hair of her head. Dey wuz werry savage dat time of day, kings to deir darters, ef dey misbehavioured demselves, an' she wuz put deah fur de fiery dragin to 'stry her.

" An' he sat down wid her several hours, an she says, ' Now, my deah little boy, my time is come when I'm a-goin' to be worried, an' you'll better go.' An' he says : ' No !' he says, ' I can master it, an' I won't go.' She begged an prayed an him as ever she could to get him away, but he wouldn't go.

" An' he could heah it comin' far enough, roarin' an' doin', an' dis dragin come spitting fire, wid a tongue like a gret speart, an' you could heah it roarin' fur milts, an' dis place wheah de king's darter wur staked down, was his beat wheah he used to come. An when it comed, de little boy bit dis gut about his face tell he wuz dead, but de fiery dragin bited his front finger after him.

" Den de little boy cut de fiery dragin's tongue out, an' he says to de young lady : ' I've done all dat I can, I mus' leave you.' An' youah shuah she wuz sorry when he hed to leave her, an' she tied a dimant ring into his hair, an' said good-bye to him.

" Now den, bime bye, de ole king comed up to de werry place where his darter was staked by de hair of her head, 'mentin' an' doin', an' espectin' to see not a bit of his darter, but de prents of de place where she wuz. An' he wuz disprised, an' he says to his darter,

‘How come you seft?’ ‘Why, deah wuz a little boy comed heah an’ sef me, daddy.’ Den he untied her, an’ took’d her home to de palast, for youah shuah he wor glad, when his temper comed to him agin.

“Well, he put it into all de papers to want to know who seft dis gal, an’ ef de right man comed he wur to marry her, an’ have his kingdom an’ all his destate. Well, deah wuz gentlemen comed fun all an’ all parts of England, wid’ deah front fingers cut aff, an’ all an’ all kinds of tongues, foreign tongues an’ beastes tongues, an’ wile animals’ tongues. Dey cut all sorts of tongues out, an’ dey went about shootin’ tings a purpose, but dey never could find a dragin to shoot. Deah wuz gentlemen comin’ every other day wid tongues an’ dimant rings, but when dey showed deir tongues, it warn’t de right one, an’ dey got turn’t aff.

“An’ dis little ragged boy comed up a time or two werry desolated like, an’ she had an eye on him, an’ she looked at dis boy, tell her father got werry angry an’ turn’t dis boy out. ‘Daddy,’ she says, ‘I’ve got a knowledge to dat boy.’

“You may say, deah wuz all kinds of kings’ sons comin’ up showin’ deah parcels, an’ arter a time or two dis boy comed up agin dressed a bit better. An’ de ole king says, ‘I see you’ve got an eye on dis boy, an’ ef it is to be him, it has to be him.’ All de other *ryas* wuz fit to kill him, and dey says, ‘Pooh! pooh! tun dat boy out; it can’t be him.’ But de ole king says, ‘Now, my boy, let’s see what you got.’ Well, he showed de dimant ring, with her name into it, an’ de fiery dragin’s tongue. *Dordi!* how dese gentlemen were mesmerized when he showed his ’thority, and de king tole him, ‘You shall have my destate, an’ marry my darter.’

“An he got married to dis heah gal, an’ got all de ole king’s destate, an’ den de step-father came an’ wanted to own him, but de young king didn’t know such a man.”

A silence falls on the little group, and we rise reluctantly to go—this not being Noararus’s tan, where a man may, if so minded, sit up all night. Then, remembering the girls’ love of a *sikermeskri*, the other *rye* asks whether Mandra and Deliah may accompany us soon to the pantomime.

What could there have been in this request to throw such a bomb-shell into our pleasant party? For Gray has started to his feet with the cry of an animal in pain, passionately vociferating, “Not dat one! Not dat one!” and pouring out a torrent of uncouth grief as he points to the wretched elder girl cowering in a dark corner of the

tent. And Wasti sits motionless with inscrutable face, her eyes, as I think, reading my very thoughts. And Mandra, with piteous grimaces, is clasping and unclasping her hands, as she flits to and fro, tugging our coats to draw us outside and end the painful scene.

Yes, it is time to go, for old Gray has broken down over some simple phrase—it is only *gorjiko rat*, but it chokes in his throat. Strangely familiar, too, the words sound, for do they not occur in the last two lines of Grannam Herren's song:—

“ *Tu shan a wasawie lubenie*  
With *gorjiko rat* to be *kabni*.”

And I find myself wondering whether Gray was quoting from this, as, our hasty adieux returned with Wasti's benediction, we step out into the sweet night air, and walk homewards, musing curiously on the break-up of the Rommany race.

JOHN SAMPSON.

### III.—THE WORSHIP OF MOUNTAINS AMONG THE GYPSIES.—(*Concluded.*)

**E**VEN the settled Gypsies, from whose folk-lore the “lucky” mountains have more or less already disappeared, believe that in this way one can see the witches. In Mühlbach (Transylvania), in the winter of 1887, a Gypsy woman maintained that on St. Andrew's Eve she had seen from the “Red Mountains,” near the town, the rich Roumanian peasantess, Marie Opincar, milking the cows in her neighbour's stable with a magic thread, whilst she herself lay in her bed. Her assertion caused a regular disturbance amongst the Roumanian population. Of a Saxon peasantess in Kelling she made a similar statement.

As regards the above-mentioned Suyolak, he is a gigantic being, his whole body covered thickly with hair, which the witches have to lick off, and which then always grows again. He knows all healing remedies and magic arts. On the occasion of his first coitus, he was surprised by the devils, and, being enfeebled, was vanquished by them, and fettered to a rock, where he remains till now. If once he could tear himself loose, he would destroy the entire world. On Whitsun Eve the witches of the whole earth assemble at the spot where Suyolak is fettered to a rock, and bring him their yearly gifts. Then, angered at the sight of so many witches and devils, he seeks to burst his fetters, but a great yellow serpent appears, winds itself

round his body, and after some minutes disappears into the heart of the rock. For a whole year after Suyolak cannot stir again.

To catch snakes, frogs, or lizards upon "lucky" mountains, and then to reduce them to powder, and shake this over domestic animals ensures their well-being. To graze an animal on such a mountain renders it fruitful. But woe to the human couple that has intercourse on these mountains. On a path from Oussa to Tottelke (Transylvania) lie two blocks of stone joined one to another. The whole has the shape of the letter H. The Gypsies tell how many years ago a lucky mountain stood there, which sunk, however, into the earth when a couple of lovers did what was forbidden there. Man and woman now lie changed into these blocks of stone by the side of the lonely path.

But it is good sometimes to strew earth from such mountains in the bridal bed, especially when one is so fortunate as to procure it from the seven greatest, *i.e.* the mightiest mountains. Which these seven mountains are, no man can learn. They belong to the "lucky" mountains, and are called the "mighty" mountains, because since his separation from his wife, Heaven is permitted to kiss the surface (garment) of that spouse only at these spots. "The blue we see above us," an old Gypsy, Stephan Çulai, explained to me, "is just a void, with the old man, Heaven, above it" (*Vuneto so upro men amen dikhen ada hin suse dis, upre la hin pçuro manush, o cero*). The vault of heaven is *ceroros*, but *cero* is Heaven personified, and his wife is the Earth (*pçuv*). In the "*dis*" live mortals here below, but above them the demons, who on the extreme points of the "*dis*" have their strongholds, huts, etc.

Old Gypsies of some tribes in North Hungary collect in a small bag earth from all the lucky mountains that they know of, in the hope that one of these may prove perhaps to be also a "mighty" one. This earth, placed in the grave of one deceased, lightens his journey to the "land of the dead" (*them mulengro*), of which we shall say more hereafter. And many nomadic Gypsies, at least once in their life, swallow in the same hope a morsel of earth from each "lucky" mountain known to them. If this earth chances to come from one of the seven "mighty" mountains, then he who has swallowed it can see all hidden treasures.

Not only the seven "mighty" mountains, but all "lucky" mountains generally, are hollow, like an inverted bowl. Within them dwell mortals changed into snakes or doves, and guard incalculable treasures. For having once in their life violated the sanctity (*usipen*,



purity) of one of the lucky mountains, they were changed by the Sun-King into snakes if men, and doves if women. They can be released only by maidens or youths respectively, who must choose them for spouses. Alternately in the one and the other "lucky" mountain dwells also the four-eyed bitch, whom one often hears bark in the mountain. Her favourite abode is the mountain in Transylvania, between Homorod and Almás, where one can very often hear her bark at a great distance. One can sometimes see this bitch at a river quenching her thirst. As often as she drinks, incessant rain sets on. Perhaps she corresponds to the bitch Sarama, of Indian mythology, who is mentioned in the 180th Hymn of the tenth, and also in the 62nd of the first book of the Rigveda. So far as this bitch, who discovers hiding-places, breaks through the darkness of night (through forest or mountain), she seems to be the moon;<sup>1</sup> so far as she breaks through the clouds (river), she seems to be the thunderbolt. This bitch drops her dung in front of the house or hut of men who are beloved by an "Urme" (fate-fairy). Such droppings are indistinguishable from those of an ordinary dog; therefore any one who, on issuing at early dawn from his tent or hut, finds dog's dung before it should rub his left foot therein. If it proceeds from the four-eyed bitch, then his foot will lead him to great treasures. Of a man who is lucky in his undertakings or grows rich, even the settled Gypsies of Hungary say, "The bitch has dropped for him" (*iukli leske çindyas*).<sup>2</sup> She often puts one of her whelps among those of an ordinary bitch. Such whelps are snow-white, with black rings round their eyes. Dogs thus marked are highly treasured by the Gypsies, for they are said to bring much luck to their possessors. In such dogs, too, a great swindle is carried on. In the spring of 1891, at Zombor (South Hungary), the tent Gypsy Milivoj Supancič paid me a visit, and begged for a present. He had been expelled from his tribe for disorderly conduct, and now must wander alone until he had made money enough to purchase his readmission to the tribe. He asked me for a good black colour. I gave him Indian ink, with which he cleverly painted black rings round the eyes of a young white dog he had with him. Some days after he visited me again, and told me he was on his way home (*kere*) to his tribe. He had got four gulden from a Bosnian Gypsy for his white "lucky" dog.

<sup>1</sup> Gubernatis, *Zoological Mythology*, p. 353 of German ed. Cf. also Tale 56 in my *Volksdichtungen der Siebenbürgischen Zigeuner* (Vienna, 1890), p. 327.

<sup>2</sup> There is a similar German expression, current also in Hungary, with an exactly opposite meaning.

Not only in prayers, uttered by the witch-wives and woiwodes, or by the oldest member of a family (*saibido*) on festal occasions, is mention made of the "seven mighty mountains" and the "lucky mountains," but also in magic formulas and conjurations, in wishes and curses. Most of these prayers show a wonderful blending of Christian elements, for they open with "Lord in Heaven, thou dear, sweet God in heaven, on Thy golden throne, by the seven golden trees on the *seven golden mountains* of the earth. On Thy golden throne, by the seven golden trees, on the seven golden mountains sitting, look down on us poor folk. May Thy golden eye look down from the seven lucky mountains, and guard us poor folk," etc.<sup>1</sup>

Even settled Gypsies of central Europe make use of such curses as "May you never see a lucky mountain" (*Nikana tu the dikhes yek baçtale bar*). "The devil slay me on the lucky mountain" (*O beng the marel man upro baçtale bar*). "May the dogs eat thine heart on the lucky mountain" (*Jukla the çan tire rodyi upro baçtale bar*). "May you soon see a mighty mountain and be blinded" (*The dikhes tu sik yek bare bar the akor tu the koraves*). "The four-eyed bitch shall drive thee to the lucky mountain" (*Staryakengre inkli tut andro baçtale bar tradel*).

Mountains generally, and especially the "lucky" mountains, are places where one should utter a wish. This belief is especially prevalent amongst the Transylvanian, Roumanian, and Servo-Bulgarian tent-Gypsies. For trifling occasions one should not ascend a "lucky" mountain, and utter a wish. The Sun-King might change the mortal uttering it into a snake or a dove. But he who has a proper and important wish must for three whole days eat and drink nothing but mare's milk, and during these three days have no intercourse with his fellows. On their expiry he goes before sunrise to the "lucky" mountain, taking with him a piece of meat, two eggs of a white hen, two apples, and some blood of an animal in a new bowl (*cf. Andrian, p. 153*). At sunrise he eats the food, drinks the blood, and utters his wish. The eggshells and the new bowl he buries in the earth shortly before descending the mountain, in order that the witches may not be able to frustrate his work (*holypa leskre mangipneske paguba na the keren*).

If great misfortune befalls a wandering Gypsy family of South Hungary or an entire tribe, such as frequent deaths, infectious sicknesses, imprisonment of several members, etc., then the appointed member of the tribe ascends to the top of a "lucky" mountain, and

<sup>1</sup> See my *Volks glauben . . . der Zigeuner* (Münster, 1891), p. 73.

pours ass's and sow's milk on it, and buries as many pieces of meat in the earth as there are members of the family or tribe on the mountain. Then a small fire is kindled, in which every one of those members must spit thrice. Some of the ashes left over must be taken away and preserved; they are said to guard buildings, tents, etc., from lightning.

Not only in misfortune and trouble, but also in unlooked-for prosperity, the nomadic Gypsies of Turkey and Servia make an offering on "lucky" mountains. In the latter case it is made to the guardian spirit (*Butyakengo*).<sup>1</sup> He to whom a great piece of luck has happened unexpectedly hangs a piece of meat to the bough of a tree that grows on a "lucky" mountain. If the meat is still there the next day, then the gift was too small, then he must hang another piece to the bough, and go on doing so every day until it disappears. The Sun-King is said to rejoice to see the *Butyakengo* eating these presents, and only to help such mortals to prosper as never forget their *Butyakengo*, but give him good victuals.

When on occasion of such offerings one of the above-mentioned "lightning-stones" is found, it is regarded as an oracular talisman, and is passed on from generation to generation as an heirloom. In doubtful emergencies, where to do or not to do is the question, the nomadic Gypsies of Servia and Bulgaria take this stone (*bicibakro bar*) into counsel. The evening before one smears this "tongue stone" with animal fat, covers it over span-high with grass and earth, makes water on this "hill"; next day one digs it up, and if it still feels greasy, that means the undertaking will succeed; but if it feels rough, and retains no trace of the fat, then one will not bring one's plans to an issue. If reddish marks come out on the stone, then the undertaking will be attended with great danger; but if much earth and grass adhere to the stone, this betokens much good luck, whether one does or does not accomplish the attempt, according as the stone shows or does not show traces of fat. The belief prevails that through the stone the Sun-King, who sees everything on earth, gives counsel to the inquirer.

Only so far as there is here mention of the Sun and the Sun-King can one speak of a sun-worship, to my thinking at least, such as Graf Rud. v. Wratislav. Mibrovič<sup>2</sup> and J. A. Vaillant<sup>3</sup> speak of in their works.

<sup>1</sup> These Gypsies believe that a portion of the soul of a dead father passes into the son, and forms his guardian spirit. Cf. my *Volks glauben . . . der Zigeuner*, p. 44.

<sup>2</sup> *Versuch einer Darstellung der Lebensweise der Zig.* (Prague, 1865).

<sup>3</sup> *Grammaire . . . des Bohémiens* (Paris, 1865).

We come now to the mountains of the second rank, the so-called "Moon-Mountains" (*bar coneskro*, or sometimes only *coneya*). These are mountains of a middling height, which form the transition to the lofty mountains, and are called moon-mountains, because in popular belief the Moon-King, as he flew aloft, plucked them up, the portions of the robe of his mother, the Earth. These mountains, as a rule, have no special name in Gypsy folk-lore; but with the nomadic Gypsies of Turkey, so Dr. Svetosar Jakobcić tells me, they are also called mountains of the evil ones, *i.e.* the demons, because their summits are the demons' favourite dwelling-place. Formerly the demons could also abide on the lucky mountains, but once on a time Mother Earth grew angry with her son, the Moon-King, and forbade him ever to look on her by day, and at the same time assigned "the Moon-Mountains to the demons for a dwelling. A legend of the Transylvanian Gypsies runs as follows:<sup>1</sup>—

"Many thousand years ago the Sun-King wedded a wondrously fair maiden, with golden locks. When his brother, the Moon-King, heard of it, he thought within himself, 'You also must have a golden-haired maiden for bride.' So he set out, and traversed the whole great world, but a golden-haired maid found he not. Then he wedded a maiden who had silver hair. Both brothers in course of time had children innumerable, so that they did not know what to do with them. So once on a time the Sun-King said to his brother, 'Look here, let us eat up our children, the stars, and so make room for their successors.' The Moon-King agreed. When the Sun-King had devoured his children, his wife died of horror at his cruelty. Then the Moon-King thought, 'No, you must not eat your children, else your wife might die too.' When the Sun-King heard that his brother would not eat up his children, the stars, he wrathfully pursued the Moon-King and his children, the countless stars, and from that day forth till now has always been trying to catch them and devour them. He had eaten all his own children, all but the three fairest daughters, who still live, and are the loveliest women in the world. His children, too, appeared as stars in the heaven, but now he has only these three daughters, who sometimes in bright daylight fly high up in the air, and cast down black hot stones (meteorites) on the mortals beneath. Mother Earth was vexed at the quarrel between her two sons, and forbade the Moon-King ever to see her by day. Therefore the Moon only sometimes takes stolen glances at his mother by day. But as he is always having more and more children,

<sup>1</sup> For the variants, see my *Volksdichtungen*, etc., p. 180.

and has no room for them in his dwelling, he often in his anger throws down a child on the earth (shooting-star)."

As the Moon is known to Gypsies as a friend of children, both he and his mountains play an important part in the spells for ensuring fruitfulness in women. A plant that shines far in the night grows on his mountains, and a woman may conceive from the mere smell of it. "She has smelt the moon's flower" (*Yoy luludyi coneskro sungadyas*) is said of unmarried women who conceive. Women who would fain have children, and have tried every means in vain, make offerings to the moon when it is full, burying on a mountain certain portions of two male and female birds, and two male and female four-footed beasts, and making libations thereon, or else they brew a certain broth on a mountain, and cast the pot with the broth to the full moon, saying, "I give you to eat, do you give me that to which I must give my blood to eat" (*Me dav tute the çal, de tu mange adoles, kaske mes mushinav the del mire rat*).

On these mountains one sometimes finds in bright moonlight nights a glittering stone (the so-called "cat's silver"), whose possession ensures a magical attractive influence. Only women may pick it up, and carry it about with them, in which case they are beset by a whole multitude of lovers. Among the nomadic Gypsies of Servia the girls wear pierced stones of this nature plaited up in their hair. With affections of a certain kind one powders up these stones into brandy and drinks it.

The witches of every province hold their Sabbaths of a Friday night, on a moon-mountain, and similarly they renew their covenant with the devil every seventh year on one of them, for seven whole years collecting their blood, and giving it him to drink on such a mountain. Sometimes one finds stones on these mountains which, if one sprinkles them with water, become bloody, because the devil has spilt some of the blood on them. Men, in the same way, who conclude a paction with the devil, must every seventh year give him blood from the left arm. One should not set foot on such mountains of a Friday night; but if one has to do so, one should never look backwards, not even though one be called by name, else the witches will spit in one's face, and then one dies. Rukuy Loko, one of the Hukuya tribe, went one Friday night on a mountain in Transylvania, and was found by us next day lying dead on a pathway. He really died of alcoholic apoplexy, but his kinsfolk, pointing to the dark-blue spots on his face, declared he had been spat upon by the witches, and had died of it.

Neither should one kindle a fire on these mountains, for the demons and witches collect the coals and ashes left over, and when one sleeps, sprinkle one's body therewith, thereby covering it with boils.

The highest mountains belong to the Wind-King, and in the midst of them is the so-called "cats' mountain" (*bar mackengre*). In the belief of the tent-Gypsies of Transylvania, the souls of such dead folk as have sinned much are often changed into black cats, and as such must live many years before they can find release, and gain admission into the kingdom of the dead (*them mulengre*). Such cats live often in men's houses, whence they sometimes vanish after many years. They appear in a house without one knowing whence they came. Sometimes they lay a sparkling stone, which remains on earth only as long as one can count seven, then it vanishes into the earth. This stone is only to be found in the cats' mountain, where it is not so easy to come, for it is girt by a wall of fire. Only on St. John's Eve can one do so, for then the fire goes out for some hours. The Transylvanian tent-Gypsies regard the Fogarascher Mountain as such a "cats' mountain," and many of them there every year seek this sparkling stone on St. John's Eve. By means of this stone one can open up a locked-up room, and turn all metals into gold by merely touching them with it. Servian and Bosnian Gypsies, every time they pass a mountain supposed to be in the vicinity of a "cats' mountain," fling some pebbles into a bush, saying, "St. Elias, drive out the evil one, *i.e.* the demons of sickness, and bring the moon" (*Scate Ilya trudu misegen te ana cones*).<sup>1</sup> They believe that the great God has made St. Elias the judge over these accursed cats, and accordingly invite him to drive the demons away from these spots, and to keep on eating a bit of the moon as it waxes.

Every Gypsy tribe of Central Europe places the kingdom of the dead in the mountain of the Wind-King. There the dead dwell, and thence they often descend into the happy valleys to live, *i.e.* to enjoy themselves like living mortals.

The Istrian and South-Hungarian Gypsies, on the death of their parents, select two mountains of their province, and call one "Father," and the other "Mother." Such mountains often pass by inheritance in a family from one generation to another, and if they are speaking on this or that mountain they say, "There where the father of so-and-so begins." "There where the mother of such an one rises," etc. Every Gypsy must once every year eat, fast, and drink on his father's

<sup>1</sup> See the second story in my collection, *Volksdichtungen*, etc. (Vienna, 1891), p. 280.

and mother's mountain, and leave what remains over there and a pair of old shoes. As often as he passes these mountains he must bare his head in greeting, and spit once or twice, "that the deceased may not straightway fetch him to themselves." If father or mother appears often to him in a dream, he must go as soon as possible to the mountain of father or mother, and make an offering there, by burying the remains of a meal. On Whitsunday every one who has lost father and mother must cut two wooden little crosses, burn them, and scatter the ashes on the nearest mountain. With the tent-Gypsies of southern Transylvania every one on Whitsun morning goes alone to a tree or rock on an eminence, and there takes the shell off as many eggs as he can remember deaths in his family.

Such is the extent of my knowledge of Gypsy folk-lore regarding the mountains. How much in it is the result of borrowing and transmission, I must leave to comparative mythologists to determine.

HEINRICH VON WLISLOCKI.

#### IV.—BULWER LYTTON AS A ROMANY RYE.

[The following autobiographical fragment from the unfinished *Life, Letters, and Literary Remains of Lord Lytton* (1883), by his son, the late Earl, will very likely be new to most of our readers. How much of it is "Wahrheit" and how much "Dichtung," we may safely leave them to determine: to us it seems at least certain that whencesoever he derived it, Lord Lytton was an adept at the *hókhano báro*. None the less the episode is worthy of insertion in our *Journal*: it is not every day that a peer of the realm claims acquaintance with Romany chals.]

LIFE WITH THE GYPSIES. 1824. LET. 21.

ONCE more on foot, homewards. Time, sunset. Scene, the highway road; so curving as to be lost from sight at the distance of fifty yards, between a wood on one side, a broad patch of common sward on the other.

"Shall I tell you your fortune, my pretty young gentleman?"

The voice, young and silvery, startled me from my reverie; and by my side stood a gypsy girl. She was so handsome! The most beautiful specimen I have ever seen of a race often beautiful in youth.

"Pray do!" said I, and I crossed her small palm with silver. "Only, pray, give me a sweetheart half as pretty as yourself."

The girl was, no doubt, used to such compliments, but she blushed as if new to them. She looked me in the face, quickly but searchingly, and then bent her dark eyes over my hand.

"Chut! chut!" she said with a sound of sorrowful pity, "but you have known sorrows already. You lost your father when you were very young. You have brothers, but no sister. Ah! you have had a sweetheart when you were a mere boy. You will never see her again, never. The line is clean broken off. It cut you to the heart. You nearly died of it. You have conquered, but you'll never be as gay again."

I snatched away my hand in amaze.

"You are indeed a witch!" said I, falteringly.

"Did I offend you? I'll not say any more of what has passed; let me look for your good luck in the time to come."

"Do so, and say something pleasant. Conceal the bad fortune as much as you can."

I felt very credulous and superstitious.

"Chut! chut! but that new star thwarts you much."

"What new star?"

"I don't know what they call it. But it makes men fond of strange studies, and brings about crosses and sorrows that you never think to have.<sup>1</sup> Still, you are a prosperous gentleman; you will never come to want; you will be much before the world and raise your head high, but I fear you'll not have the honours you count on now. Chut! chut!—pity! pity!—you'll know scandal and slander; you'll be spoken ill of where you least deserve. That will vex you much, but you are proud, and will not stoop to show it. Your best friends and your worst enemies will be women. You'll hunger for love all your life, and you will have much of it; but less satisfaction than sorrow. Chut! chut! how often you will be your own enemy! but don't be down-hearted, there is plenty of good fortune and success in store for you—not like me. Look at my hand. See here, where the cross comes against the line of life!"

"What does that mean?"

"Sorrow—and it is very near!"

"Nay, you don't believe for yourself all that you say to others. Our fortunes are not written in the palm of our hands."

"For those who can read them—yes," said the gipsy. "But

<sup>1</sup> The astrologers attribute these effects to Herschel.



very few have the gift. Some can read fortunes by fixing their eyes on anything—the gift comes to them.”

I don't pretend to give the exact words of the girl. They were spoken quickly, and often in florid phrases; but, to the best of my recollection, I repeat the substance. We continued to walk on, and talk; we became familiar, and she interested me greatly. I questioned her as to the women of her caste, their mode of life, their religion, their origin, their language. Her replies were evasive, and often enigmatical. I remember that she said there were but two genuine clans of gipsies in England, and that the one bore the generic name of Fahey,<sup>1</sup> the other of Smith, from the names their first dukes or leaders bore. She said that many of their traditions as to their origin and belief were dying out—that some of them had become what she called Christians; though, from her account, it was but a heathen sort of Christianity. She took great pains to convince me that they were not wilful impostors in their belief that they could predict the future. I have since learned that though they placed great faith in the starry influences, their ideas were quite distinct from the astrology known to us. Nor was their way of reading the lines in the hand at all like that described in books of chiromancy.<sup>2</sup>

From these subjects we passed on to others more tender and sentimental. The girl seemed to have taken a liking to me, but she was coy and modest.

“I should much like,” said I, abruptly, “to pass a few days with you and your tribe. Do you think I might?”

The young gipsy's eyes brightened vividly.

“That I am sure you can, if you can put up with it—the like of you, a real born gentleman. Grandmother does as she will with the men, and I have my own way with her. Oh, do stay! Stop—I don't see that in the lines in my hand—I only see the cross.”

I could not help kissing the little hand. She would not let me kiss the lips, which were pursed up in pretty, wistful doubt.

By-and-by, on a broader patch of the common land, and backed by a deeper mass of the woods, I saw before me the gipsy encampment. Just then the sun set. The clouds around it red and purple, the rest of the sky clear and blue, and Venus, the love star, newly risen.

We passed by some ragged, swarthy, children lolling on the grass; they rose up and followed us. Three young men, standing round an

[<sup>1</sup> Probably Faa.—F. H. G.]

[<sup>2</sup> He afterwards studied both astrology and chiromancy; and seriously.—L.]

older gipsy, who was employed in tinkering, stared at me somewhat fiercely. But the girl took me by the hand and led me into the spacious tent. A woman, apparently of great age, sat bending over a wood fire, on which boiled a huge pot. To this woman my young companion spoke low and eagerly, in a language at which I could not guess my way to a word—the old woman looking hard at me all the time, and shaking her head at first in dissent; but gradually she seemed talked into acquiescence. The dear little gipsy, indeed, seemed to me irresistible; the tones of her voice were so earnest yet so coaxing. At length she turned round to me and said joyfully—

“You are welcome to stay as long as you like. But stop—what money have you got about you?”

I felt as if an illusion was gone. It went to my heart to hear the girl refer to money. Was her kindness then, all sordid? Was I to buy the hospitable rites proffered to me?

I replied very coldly that I had enough money to pay for any civilities I might receive.

The girl's face flushed, and her eyes sparkled angrily.

“You mistake me. I did not think you could. I spoke for your safety. It may be dangerous to have money. Give it all to grandmother's care. She will return it to you, untouched, when you leave us.”

With an inexpressible feeling of relief and trust, I instantly drew forth all the coins about me (about £14) and gave it to the old woman, who took what must have seemed to her a large sum without showing any emotion, and slid it into her pocket.

“You don't think I shall let you lose a sixpence?” said the girl, drawing up her stature proudly.

“Oh, no! I wish it were thousands.”

Poor child! At these words the pride vanished; her eyes moistened.

Then the old woman rose and took some embers from the fire, strewed them on the ground, and bade me stand in them. She said something to the girl, who went forth and called in all the other gipsies—men, women, and children. There were about a dozen of them altogether. As soon as they were assembled, the old woman, taking my right hand in hers, and pointing to the embers beneath my feet, began to address them in the gipsy tongue. They all stood listening reverently. When she had finished they bowed their heads, came up to me, and by word and sign made me understand that I was free of the gipsy tent, and welcome to the gipsy cheer.

Resolved to make myself popular, I exerted all my powers to be

lively and amusing—hail fellow, well met! The gipsies said little themselves, but they seemed to enjoy my flow of talk and my high spirits. We all sate round the great fire—a primitive Oriental group. By-and-by the pot was taken off, and its contents distributed amongst us; potatoes and bread, fragments of meat stewed to rags, and seasoned with herbs of a taste before unknown to me. Altogether I thought the *podrida* excellent.

The old crone, who seemed the Queen of the camp, did not, however, partake of this mess. She had a little dish of her own broiled on the embers, of odd, uncouth form. I did not like to be too inquisitive that night, but I learned from my young patroness the next day that her grandmother was faithful to the customs of the primitive gipsies, and would eat nothing in the shape of animal food that had not died a natural death. Her supper had been a broiled hedgehog found in a trap.<sup>1</sup>

I spent with these swarthy wanderers five or six very happy days, only alloyed by the fear that I should be called on to requite the hospitality I received by participating in some theft upon poultry-yard or drying-ground, that would subject me to the treadmill. Had I been asked, I very much doubt if I should have had the virtue to refuse. However, the temptation, luckily, was never pressed upon me, nor did I witness anything to justify the general suspicion of gipsy errors as to the *meum* and *tuum*. Once only a fine goose, emerging from the pot, inflamed my appetite and disturbed my conscience. The men generally absented themselves from the camp at morning, together with a donkey and their tinkering apparatus, sometimes returning at noon, sometimes not till night.

The women went about fortune-telling; the children watched on the common for any stray passenger whom they might induce to enter the camp and cross with silver the hand of the oracle; for the old woman sate by the fire all day. My young gipsy went forth by herself—also on pretence of telling fortunes; but we had fixed a spot on the road at which I always joined her; and we used then to wander through the green lanes, or sit on some grassy bank, talking to each other with open hearts.

I think that the poor girl felt for me, not exactly love, but that sort of wild, innocent, fondness a young Indian savage might feel for the first fair face from Europe that had ever excited her wonder. Once the instinctive greed of her caste seized her at the sight of a

[<sup>1</sup> This is, of course, a ridiculous statement. Gypsies eat *mullo-mas*, but that they ever would eat nothing else is a notion worthy of the Coalville philanthropist.—F. H. G.]

young horseman, and she sprang from my side to run after him, not resting till he had stopped his horse, crossed her hand, and heard his fortunes.

When she came back to my side she showed me half-a-crown with such glee! I turned away coldly and walked off. She stood rooted to the spot for a moment, and then ran after me and threw her arms round my neck.

“Are you angry?”

“Angry, no; but to run after that young man——”

“Jealous? oh, I’m so happy! then you do care for me?”

As if with a sudden impulse, she raised herself on tiptoe, clung to me, and kissed my forehead. I clasped her in my arms; but she glided from them like a serpent, and ran off, back to the encampment, as if afraid of me and of herself.

One morning she was unusually silent and reserved. I asked her, reproachfully, why she was so cold.

“Tell me,” she said abruptly,—“tell me truly, do you love me?”

“I do indeed.” And so I thought.

“Will you marry me, then?”

“Marry you?” I cried aghast. “Marry? Alas! I would not deceive you—that is impossible.”

“I don’t mean,” cried she impetuously, but not seeming hurt at my refusal, “I don’t mean as you mean—marriage according to your fashion. I never thought of that; but marry me as we marry.”

“How is that?”

“You will break a piece of burned earth with me—a tile, for instance—into two halves.”<sup>1</sup>

“Well?”

“In grandmother’s presence. That will be marriage. It lasts only five years. It is not long,” she said pleadingly. “And if you want to leave me before, how could I stay you?”

Poor dear child! for child after all she was, in years and in mind; how charming she looked then! Alas! I went further for a wife and fared worse.

Two days after this proposition, I lost sight of her for ever.

That evening and the next day I observed, for the first time, that I had excited the ill-will of two out of the three young gipsy men. They answered me when I spoke to them with rudeness and insolence; gave me broad hints that I had stayed long enough, and was in their way.

[<sup>1</sup> This is a ceremony unknown, we believe, to Gypsologists.—F. H. G.]

They followed me when I went out to join my dear Mimy (I don't know her true name, or if she had any—I gave her the name of Mimy), and though I did join her all the same, they did not speak as they passed me, but glared angrily, and seated themselves near us.

The girl went up and spoke to them. I saw that the words on both sides were sharp and high; finally, they rose and slunk away sullenly. The girl refused to tell me what had passed between them; but she remained thoughtful and sad all day.

It was night. I lay in my corner of the encampment, gazing drowsily on the fire. The gipsies had all retired to their nooks and recesses also, save only the old woman, who remained on her stool, cowering over the embers. Presently, I saw Mimy steal across the space, and come to her grandmother's side, lay her head in her lap, and weep bitterly. The old woman evidently tried to console her, not actually speaking, but cooing low, and stroking her black hair with caressing hands. At length they both rose, and went very softly out of the tent. My curiosity was aroused, as well as my compassion. I looked round—all was still. I crept from my corner, and went gently round the tent: every one seemed fast asleep; some huddled together, some in nooks apart. I stepped forth into the open air. I found Mimy and the old crone seated under the shadow of the wood, and asked why Mimy wept (she was weeping still). The old woman put her finger to her lips, and bade me follow her through a gap in the hedge into the shelter of the wood itself. Mimy remained still, her face buried in her hands. When we were in the wood, the old woman said to me—

“You must leave us. You are in danger!”

“How?”

“The young men are jealous of you and the girl; their blood is up. I cannot keep it down. I can do what I like with all—except love and jealousy. You must go.”

“Nonsense! I can take care of myself against a whole legion of spindle-shanked gipsies; they'll never dare to attack me; and I don't mind rude words and angry looks. I'll not leave Mimy. I cannot——”

“You must,” said Mimy, who had silently followed us; and she put her arms fairly and heartily round me. “You must go. The stars will have it.”

“'Tis not for your sake I speak,” said the old woman, passionately; “you had no right to touch her heart. You deserve the gripe and the stab; but if they hurt you, what will the law do to them? I

once saw a gipsy hanged—it brought woe on us all ! You'll not break her heart, and ruin us all. Go !”

“Mimy ! Mimy ! will you not come too ?”

“She cannot ; she is a true-born gipsy. Let her speak for herself.”

“No, no, I cannot leave my people !” she whispered. “But I *will* see you again, later. Let me know where to find you. Don't fret. You'll have crosses enough without me. I will come to you later I will indeed !”

She had drawn me away from the old woman while she spoke, and with every word she kissed my hands, leaving there such burning tears.

At length I promised to depart, believing fully in Mimy's promise to return—the promise that we should meet again. I gave her my name and address. She pledged herself to find me out before the winter.

They were both very anxious that I should set off instantly. But my pride revolted at the idea of skulking away from foes that I despised in the dead of night. I promised to go, but openly and boldly, the next day. I was in some hopes that meanwhile the old woman would talk the jealous rivals into good behaviour. She assured me she would try. I told her to give them all my money, if they would but let me stay in peace for a week or two longer. She nodded her head, and went back with Mimy into the tent. I remained without for an hour or so, sad and angry, then I crept back to my corner. The fire was nearly out—all around was dark. I fell into an uneasy, haunted sleep, and did not wake till an hour later than usual. When I did so, all were assembled round the tent, and, as I got up, the three young men came to me and shook hands, their faces very friendly. I thought they had taken the bribe, and were going to bid me stay. No.

“You leave us !” said the tallest of the three. “And we stay at home to accompany you part of the way, and wish you speed and luck.”

I turned round. No Mimy was there. Only the old woman, who set before me my breakfast.

I could not touch food. I remained silent a few minutes, then whispered to the crone. “Shall I not even see her again ?”

“Hush !” she said, “leave her to take care of that.”

I took up my knapsack sulkily enough, and was going forth, when the old woman drew aside and slipped my money into my hand.

“But you must take some.”

"Not a penny. Mimy would never forgive it. Off, and away! There will be storm before noon. Go with light heart. Success is on your forehead!"

The prediction did not cheer me, nor did the talk of the gipsies who gathered round me, and went with me in grand procession to the end of the common; which, I suppose, they considered their dominion. There they formally took leave of me. I might have gone some three miles, when the boughs of a tree overhanging the neighbouring wood were put aside, and Mimy's dark eyes looked cautiously forth. Presently she was by my side. She only stood a minute, holding me tightly in her arms, and looking me in the eyes, then drawing back her hand and kissing fondly my face and my hands—my very garments. At last she sprang away, and, pointing with her forefinger to her open palm, said, "This is the sorrow foretold to me. See, it begins so soon, and goes on to the end of life!"

"No, no, Mimy! you have promised we shall meet again."

"Ha, ha! a gipsy's promise!" cried Mimy, between a laugh and a screech.

She darted back into the wood. I followed her, but in vain. From that day to this I have never seen, never heard of, her. I have sought gipsies, to inquire after her fate; but one told me one thing, one another. I know it not. Probably she was consoled sooner than my vain young heart supposed, and broke the tile with one of her kin. How, even if we met again, should I ever recognise her? Gipsy beauty fades so soon—fades like all illusion, and all romance!

[So ends this curious chapter in the novelist's life, to which I append the case of another well-known Romany Rye, the landscape-painter, Sam Bough (1822-78). He was a native of Carlisle, a shoe-maker's son, who as a boy assisted at his father's craft, and then entered the town-clerk's office, "but while still young, abandoned the prospects of a law career, and wandered about the country, making sketches in water-colour, and associating with Gypsies" (article by Walter Hepworth in the *Dictionary of National Biography*, vol. vi. p. 4, 1886). Lastly, Robert Southwell (1560-95), the poet and Jesuit martyr, is said, as a child, to have been stolen by Gypsies; and Thomas Ruddiman (1674-1757), the Latin grammarian, on his way from his home in Banffshire to Aberdeen University, at the age of sixteen, was "plundered and stripped at a place called Starbrigs by a band of Gypsies."

F. H. GROOME.]

## V.—GYPSY SOLDIERS.

“THE King of France, in 1545, entertained the notion of embodying four thousand Gypsies as pioneers to act against Boulogne, then held by the English. This is mentioned in a letter from the Council of Boulogne to the Privy Council of England, under date February 21, 1545, preserved in the State Paper Office, French Correspondence, vol. vi., No. 77, and printed in *The Works of Henry Howard, Earl of Surrey* (2 vols., London, 1815), vol. i. p. 209, Letter xx., as follows :—

‘It may like your good Lordships to be advertised that this day arrived here a spy for us that hath been long upon the frontier for that purpose.’ . . .

The news he gathered was—

‘That their army shall assemble about th’ end of March, and that the Rhine-croft shall bring out of Almain twenty-four ensigns for th’ renforce of th’ old bands, and six thousand Gascons to be new levied, and six thousand pioneers, besides *four thousand Egyptians* that shall serve for pioneers, whom it is thought the French King, minding to avoid out of his realm, determineth before their departure to employ this year in that kind of service, and that by their help, before their dispatch he hopeth with a tumbling trench to fill the dykes of this town.’”

In this reference<sup>1</sup> there are two points of importance. One is that the presence in France of four thousand Gypsies capable of bearing arms indicates a Gypsy population in that country of not less than 20,000, in the middle of the sixteenth century. Another reflection is, that if these four thousand Gypsies had previously been perambulating France in a similar manner to those whom Callot pictured sixty years later, then they certainly did not require to be furnished with weapons or instructed in the art of war. Further, assuming that this was the position of Gypsies, not only in France but in the other countries of Europe, at that period, it becomes evident that they constituted a real danger to these countries, and that no edicts issued for their expulsion or suppression could be too strongly worded or enforced.

Lacroix<sup>2</sup> furnishes us with the following instance of Gypsy turbulence during the fifteenth and subsequent centuries :—

“On the 7th of November 1453, from sixty to eighty Gypsies, coming from Courtisolles, arrived at the entrance of the town of Cheppe, near Châlons-sur-Marne. The strangers, many of whom carried ‘javelins, darts, and other implements of war,’ having asked for hospitality, the mayor of the town informed them ‘that it was not long since some of the same company, or others very like them, had been lodged in the town, and had been guilty of various acts of theft.’ The Gypsies

<sup>1</sup> Quoted by Mr. Crofton, *Gypsy Lore Soc. Jour.*, vol. i. pp. 11-12.

<sup>2</sup> *Manners, etc., during the Middle Ages*, pp. 462, 463. London, 1876.



persisted in their demands, the indignation of the people was aroused, and they were soon obliged to resume their journey. During their unwilling retreat, they were pursued by many of the inhabitants of the town, one of whom killed a Gypsy named Martin de la Barre : the murderer, however, obtained the king's pardon.

"In 1532, at Pleinpalais, a suburb of Geneva, some rascals from among a band of Gypsies, consisting of upwards of three hundred in number, fell upon several of the officers who were stationed to prevent their entering the town. The citizens hurried up to the scene of disturbance. The Gypsies retired to the monastery of the Augustin friars, in which they fortified themselves ; the bourgeois besieged them, and would have committed summary justice on them, but the authorities interfered, and some twenty of the vagrants were arrested, but they sued for mercy and were discharged.

"In 1632, the inhabitants of Viarme, in the Department of Lot-et-Garonne, made an onslaught upon a troop of Gypsies who wanted to take up their quarters in that town. The whole of them were killed, with the exception [?] of their chief, who was taken prisoner and brought before the Parliament of Bordeaux, and ordered to be hung. Twenty-one years before this, the mayor and magistrates of Bordeaux gave orders to the soldiers of the watch to arrest a Gypsy chief, who, having shut himself up in the tower of Veyrines, at Merignac, ransacked the surrounding country. On the 21st of July 1622, the same magistrates ordered the Gypsies to leave the parish of Eysines within twenty-four hours, under penalty of the lash."

These accounts show us the French Gypsies of about three centuries ago in the light of armed marauders. Another reference, which does not contradict either those just quoted, or the statement that four thousand of them were used as soldiers at the siege of Boulogne in 1545, is given by Tallemant des Réaux, a writer of the seventeenth century. Speaking of Jean-Charles, "a famous captain of Gypsies," of whom he relates an amusing anecdote, Tallemant des Réaux says : "This Jean-Charles led four hundred men to Henri iv., who [the Gypsies] rendered him [the king] good service."<sup>1</sup> This occurrence is placed about fifty or sixty years after the siege of Boulogne, and it tells us of a band of Gypsies, presumably already armed and familiar with warfare, who fought under the banner of Henri iv. of France, not as impressed soldiers, but of their own free will.<sup>2</sup>

Evidence of this kind could be gathered in all the countries of Europe. Mr. James Simson, quoting Grellmann (pp. 70-73), says (*History*, pp. 359-360) :—

"They have often been employed in military expeditions, but never as regular soldiers. In the Thirty Years' War the Swedes had a body of them in the army ; and the Danes had three companies of them at the siege of Hamburg, in 1686. They were chiefly employed in flying parties, to burn, plunder, or lay waste the

<sup>1</sup> Tallemant des Réaux, *Les Historiettes*, t. vi. p. 302. Paris, 1862.

<sup>2</sup> As "Henry of Navarre" was pre-eminently a Huguenot prince, it may be noted that these Gypsies were at least temporarily "Huguenots." With this compare the suggestion that certain English families, of alleged "Huguenot" descent, were really of Gypsy origin. (Groome's *In Gypsy Tents*, pp. 283-288.) It may be added that Tallemant des Réaux was born at La Rochelle (in 1619).

enemy's country. In two Hungarian regiments nearly every eighth man is a Gypsy. ["In the year 1557, during the troubles in Zapoly, the castle of Nagy Ida, in the county of Abaujvár, was in danger of being besieged and taken by the Imperial troops."] Francis von Perenyi, who had the command, being short of men, was obliged to have recourse to the Gypsies, of whom he collected a thousand. These he stationed behind the entrenchments, while he reserved his own men to garrison the citadel. The Gypsies supported the attack with so much resolution, and returned the fire of the enemy with such alacrity, that the assailants—little suspecting who were the defendants—were compelled to retreat. But the Gypsies, elated with victory, immediately crept out of their holes, and cried after them: 'Go and be hanged, you rascals! and thank God that we had no more powder and shot, or we would have played the devil with you!' 'What!' they exclaimed, bearing in mind the proverb: 'You can drive fifty Gypsies before you with a wet rag,'—'What! are *you* the heroes?' and, so saying, the besiegers immediately wheeled about, and, sword in hand, drove the black crew back to their works, entered them along with them, and in a few minutes totally routed them."

Mr. Walter Simson, however, says, at the same place:—

"I always considered our [Scottish] Tinklers the very reverse of cowards. Heron, in his journey through part of Scotland before the year 1793, when speaking of the Gypsies in general, says: 'They make excellent soldiers whenever the habit of military discipline can be sufficiently impressed upon them.' Several of our Scottish Gypsies have even enjoyed commissions, as has already been noticed. But the military life is not a life to their taste, as we have already seen; for, rather than enter it, they will submit to even personal mutilation.<sup>1</sup> There is even danger in employing them in our regiments at the seat of war; as I am convinced that, if there are any Gypsies in the ranks of the enemy, an improper intercourse will exist between them in both armies. During the last rebellion in Ireland the Gypsy soldiers in our regiments kept up an intimate and friendly correspondence with their brethren among the Irish rebels."

One of the Kirk-Yetholm Gypsies, named Young, is referred to by Simson as having greatly distinguished himself "at a siege of the city of Namur (date unknown)"; while one of the Faws "enlisted as a soldier, and, by dint of merit, acquired a commission in a regular regiment of foot, and died a lieutenant."<sup>2</sup> The uncle of a celebrated Galloway Gypsy is also said to have "commanded a king's frigate" at the siege of Derry. The nephew himself, Will Marshall by name, "took the *bounty*, joined the army, and went to the wars in Flanders," but deserted soon after. He had enlisted on a previous occasion for the sake of the *bounty*, but had immediately thereafter deserted.<sup>3</sup> These are individual instances, of which one might adduce many, in all countries. But it is important to observe that Gypsies formerly

<sup>1</sup> This seems to have been a Gypsy practice everywhere.

<sup>2</sup> *History*, pp. 252-3.

<sup>3</sup> One interesting circumstance connected with this is that when he and his comrades had resolved to enlist, they "painted their faces with *keel*," i.e. ruddle or red hæmatite, before going to the fair where they expected to find the recruiting-sergeant. This, it seems to me, points directly to the survival of a custom of wearing war-paint. Of tattooing among Gypsies there are many instances, but I know of no other where they *painted* their faces. (These two references to this Gypsy will be found in the *New Annual Register*, 1792, December 31; and Mactaggart's *Gallovidian Encyclopædia*, London, 1876, p. 66.)

were not only useful as soldiers, and were so utilised, constituting sometimes complete regiments of light cavalry, "employed in flying parties, to burn, plunder, or lay waste the enemy's country," but that their own way of living rendered unnecessary any training for such kind of work. The above references from France and Switzerland show this, as do also Callot's pictures relating to the same territory and period. So do the Spanish accounts cited by Borrow; and the Scottish references seem to denote a similar state of things in that country.<sup>1</sup> "In Germany," quotes Simson,<sup>2</sup> "they often marched as strong as fifty or a hundred armed men; bade defiance to the ordinary police, and plundered the villages in open day; wounded and slew the peasants who endeavoured to protect their property; and skirmished, in some instances successfully, with parties of soldiers and militia dispatched against them." This was their position in Germany so recently as 1724, and it was their position in the Netherlands also. One of the edicts of that country, issued in 1726 against the "land-loupers and vagabonds commonly called Gypsies" (*Heydens*), states that they overran the country "in great troops," armed with "guns, pistols, and swords"; and they are charged "not only with begging, stealing, and plundering, but also with violent threats of death by shooting and burning, in the event of nothing being given to them, or should any one bid them depart, or endeavour to deal with them according to the law of the land."<sup>3</sup> Wiessenburch endeavours to explain this state of things by ascribing an increased daring to Gypsy deserters from the army, who, "with some knowledge of arms, and habits bolder and more ferocious than those of their predecessors, soon became leaders among the tribes, whose enterprises became, in proportion, more audacious and desperate."<sup>4</sup> But Wiessenburch states that no Christian power employed Gypsy soldiers until the reign of Louis XIV., whereas we know that there were Gypsies in the French army a century before the time of Louis Quatorze; and that, both at that period and a century earlier still, France contained armed bands of Gypsy marauders. Wiessenburch's statements, therefore, are only useful in so far as they relate to contemporary events.

The consideration of the Gypsies in this aspect opens up a wide field of inquiry. One takes up *Quentin Durward*, for example, and reads of the *Schwarz-reiters*, described as "banditti," who had been "levied in the Lower Circles of Germany," and who not only rode

<sup>1</sup> *Gypsy Lore Soc. Jour.*, vol. ii. pp. 359, 360.

<sup>3</sup> Dirks' *Incidents of Egyptiërs*, p. 84.

<sup>2</sup> *History*, p. 81.

<sup>4</sup> Simson's *History*, p. 81.

black horses and wore black clothes (says Scott), but who also rubbed black ointment on their hands and faces, like the "counterfeit" Gypsies in the Scotch Acts,<sup>1</sup> or the "Gypsies Metamorphosed" of Ben Jonson. The same novel also speaks of the Duke of Burgundy's "band of Black Walloons": who were they? One reads much of bands of mercenary soldiers and "Free Companions," who, when no war was going on, appear to have lived very much like banditti. To assume that all of these may have been Gypsies would be contrary to reason and opposed to ethnological facts. But if armed gangs, such as Callot's "Bohémiens," living by plunder and sometimes on their pay as irregular cavalry, did not present the appearance of a band of "Free Companions," it is difficult to know what such people resembled.

However, these are matters for speculation. One thing quite evident from the extracts given above is that the Gypsies of a few centuries ago were something much more serious than mere harmless vagrants and petty thieves, and that the various countries of Europe were quite justified in insisting upon their suppression as a people, even although to do this necessitated the most stern legislation.

DAVID MACRITCHIE.

## VI.—THE GYPSIES IN BELGIUM.

(Concluded.)

I REGRET that my researches have been interrupted by a serious illness, which has prevented the completion of this article, and the publication of the *Journal* at the proper date.

I now sum up the result of my researches, which have been directed towards three periods—(1) The Pre-Roman Period; (2) The Gallo-Roman Period; and (3) The Period from the beginning of the Middle Ages down to the Revolution.

<sup>1</sup> In the trial of the Gypsies at Banff in 1700, it was stated for the defence that "as to the Act anent the Egyptians, Par. 20, Ja. 6, cap. 13, doth not att all reach the pannalls [accused], because these comonlie called Egyptians, against whom the forsaid Act mainlie levells, are onlie interpret to be idle beggars, *blakeing their faces*, fortune-tellers, cheating of the people by waine superstitiones, by professing knowledge of charming, tellers of wirts, which is clearlie explained to be the inseperable attributes of those called Egyptians."—*Miscellany of the Spalding Club*, Aberdeen, 1846, vol. iii. Compare Stumpf's definition of the "counterfeit Egyptians" as "an idle desperate crew who, when the Gypsies were withdrawn, took their place, and *by blacking their faces*, at the same time using the like outlandish garments, wanted to persuade the world that they were the identical Egyptians" (*Grellmann*, Eng. ed. 1787, p. 105). The statement that "some mothers smear their children over with a black ointment, and leave them to fry in the sun or near the fire" (*op. cit.* p. 10), has obviously quite another explanation.

## I.—THE PRE-ROMAN PERIOD.

It is proved at the present day that, from the time of their first invasion of Europe, the Aryan peoples were accompanied in their migrations by bands of nomadic metal-workers of Hindu origin. All the designs of ornamentation on the objects discovered in these countries of Europe demonstrate that they have been executed by Orientals; and the prototypes of these designs are found in Asia, whether on Buddhist ornaments or on the trappings of horses. The great researches of Chantre and others have clearly established this fact. It is this that disposes one to admit the Danubian introduction of the bronze industry into Europe as contemporaneous with, if not anterior to, its introduction by the Phoenicians.

The Aryan peoples had long roamed from east to west, and from north to south, before they definitely settled in Europe. Wherever the invaders went their nomadic metal-workers accompanied them, but as a caste apart, living by preference in secret places, such as caves and woods. In a cavern at Sinsin, and in many other Belgian localities, hoards of bronze objects have been found, which belonged to those metal-workers of the bronze age. The Sinsin hoard is remarkable for the number, the quality, and the finish of the bronze objects, whose ornamentation, executed on the spot, is derived from moulds or from designs which are certainly of Eastern origin.

After the settlement of the Aryans, the nomadic metal-workers continued to wander from one colony to another, repairing articles of ornament, arms and armour, and manufacturing and selling the objects of the hoard. Especially they visited fortified places, where markets were held, like our modern fairs. For a long while those prehistoric Gypsies confined themselves to the bronze industry, an artistic and sacred mystery. But a little while, about a century, before the Roman Conquest we see a division taking place in metallurgic art. Certain nomadic iron-smelters settle down in the mineral regions and become, if not the originators, at least the principal leaders in our iron and steel work. The unaltered minority continued to roam about, working chiefly in bronze and copper, but sometimes in gold and silver.

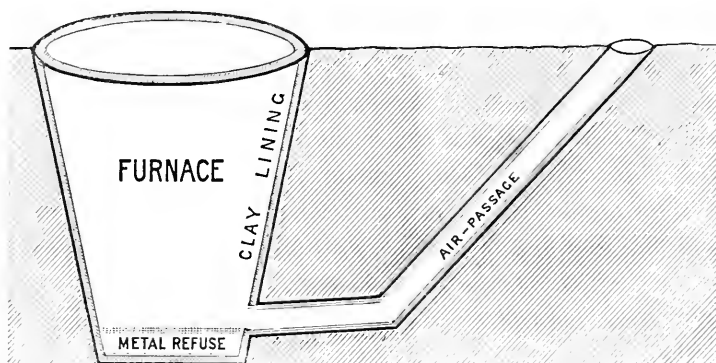
These objects of gold and silver, especially those of silver-gilt, have been considered till now as specimens of a so-called Celtic art. But how does this explain the *Buddhistic* costume and attitude of all the personages represented? Besides other particulars, this fact proves that, whereas these objects, which are always moulded, are certainly

of Celtic origin, they have been fabricated in Gaul by foreign artificers. And a comparison of these objects with others of Gypsy origin shows that their authors were Gypsies, who at certain epochs attained a really artistic degree of merit.

We shall only refer to the last discovery of Celtic gold and silver work noticed by Mr. Sophus Müller, Keeper of Northern Antiquities at the Museum of Copenhagen. The metal is of fine silver-gilt, with a mixture of gold. There was found a mixture of Celtic objects, and interlaced serpents, and of personages, all in the Bhuddist attitude, and clothed in the Bhuddist manner.

Of these two divisions, then, the first settled down and became blended with the sedentary population, and a curious fact, which deserves mention here, is that in those localities in this country which were formerly active centres of mineral industry, there is reproduced by atavism a marked Oriental type ("Italian," or "Spanish," as they say here). Of that division we lose all distinct and separate trace, for the reason that they have become merged in the general population of our country.

One fact, of little importance at first sight, but very marked, strikes those who desire to observe and compare. This is the identity of the technical arrangement of the primitive blast furnaces discovered in this locality with the small furnaces still used by actual Gypsy smelters. The principal and best known example is that of Lustin. This is a large excavation of a conical form, lined with a thick layer of argillaceous earth, well beaten down, and having its air-passage at the side, formed by a small tunnel whose orifice is almost at the very bottom of the furnace, and which slants obliquely up through the soil



till it reaches the surface a little way from the "crater" of the furnace. In order to work this lateral air-passage, a large pair of bellows must

have been employed. Is there not here a perfect resemblance to the small portable furnaces which many Gypsies still use? <sup>1</sup>

Those early Gypsy iron-founders, then, were disowned by their congeners, and allied themselves with the populations of those districts containing mineral ore. The other and less numerous section continued their vagrant life and pursued the artistic bronze industry, Yet they were never creators, but merely imitators of antique Oriental types, much like those still reproduced except for some modifications suited to the taste of the time. To a greater or less extent there were crosses (short or long), serpents variously interlaced, hands disposed in different ways, etc.

It may be, and I believe can be shown, that the most ancient types of coins before the Roman connection were struck by Gypsies. In every case the same metal is used, and beside the local emblem (horse, or mistletoe, or head—with or without helmet,—always very badly executed and coarsely struck), one finds on the reverse, or even on the face, ornaments analogous to those on the bronze jewellery of Gypsy origin.

We see further that, over and above their talents as metal-workers, these Gypsies, having retained the traditional, historical, and religious arcana of the East, blended themselves with the priestly class. And if the deposit at Sinsin has given rise to a double interpretation, that of a druid or of a metal-worker, it seems very likely that the two only form one. For we find sure signs of bronze work among the traditions of the druidic order: the art of working in bronze was the subject of initiation into one of the druidic colleges.<sup>2</sup>

At this point I shall limit our researches into the foregoing period. Gaul had reached the Age of Iron when Cæsar conquered it.

## II.—THE GALLO-ROMAN PERIOD.

Two historical facts here serve us as guides. On the one hand, the oppression of the intelligent and patriotic religious class, and

<sup>1</sup> This comparison will be fully understood on referring to Professor Van Elven's diagram on page 139, *ante*.

<sup>2</sup> If the much-vexed word "druid" ought to be regarded as Celtic, then this identity is also apparent philologically. For the Gaelic word *druidh* signifies "a conjurer" or "magician," and *ban-druidh* (druidess) is "a witch." If any of the many statutes against Gypsies and workers in witchcraft had been printed in Gaelic, they would certainly have been referred to as "druids."—[Ed.]

the almost sudden disappearance of the antique type of the Gypsies; on the other hand, the complete and rapid Romanising of Gaul, and the transformation everywhere of all the Celtic metallurgical arts into Roman forms. It is a remarkable thing that at the Roman conquest Gypsy art ceases; thereafter there are no more objects of their fabrication, even in the most remote towns. We no longer find those articles of ornament, those utensils, or arms ornamented in Eastern fashion. The Gypsies are hunted out—they bury their products, which are re-discovered with Roman coins; by which the age of the hoards is clearly indicated, as being of the second, the third, or the fourth century. Many Gypsy metal-workers cross the Rhine or take refuge in Germany, and continue to exercise their arts among the Franks, the Lombards, the Allemanni, and the Vandals; to return with them and their products into the whole of Western Europe, during the fifth century.

The Gypsies of this period have two enemies; Roman taste, more advanced and refined than theirs, and the Roman functionary, who looks upon them as foes and hunts them out. Nevertheless, some of them remain, who, in Gaul as elsewhere, become makers of counterfeit money. Numerous coins of this epoch are recognised as false by their composition and style of fabrication, which is ordinary casting, such as that of the previous Celtic peoples, proved by the ill-concealed clipping and by the coarseness of the lines. All along the Rhine these Gypsies became the recognised coiners, for many of these pieces are Roman on one side—usually the reverse—while the other side—the obverse—is barbarian. Such two-headed coins are common enough, and are remarkable for the comparative finish of the one head, and the coarseness of the other. Those Gypsies were smelters, not engravers.

No precise record has been furnished to us; but many place-names preserve appellations which, with their linguistic Roman character, are proofs of the existence of Gypsy nomads here and there in the frontier provinces. Such are the appellations—"Mountain of the Saracens," "Cave of the Bohemians," etc., appellations which we find recorded in Latin in the earliest municipal documents, written by scholars and our oldest chroniclers. However, we can only advance as certain these two facts: the Bohemians or Gypsies, blended with the Celtic population, have very probably been the first to work our earliest iron mines; Gypsy smelters, few in number, were the coiners, chiefly of counterfeit money, among the Germans of our frontiers and frontier provinces.



## III.—THE MIDDLE AGES.

With the Germanic invasion of the West, the nomadic Gypsy smiths made their re-entrance into our provinces. They were, however, few in number. It seems, on reading what has been published regarding the successive periodic movements of this curious people, that they withdrew very far to the East, even beyond the frontiers of the Eastern Empire. Nevertheless, we ought to attribute to Gypsies accompanying the Franks the local fabrication of fibulæ, buttons, the tips of scabbards or cases, necklace beads, metal plates and rivets, pins, and even objects of ornament, such as pendants, generally in bronze, all of which were possessed by the Franks.

Were there Frankish artists, of Germanic origin, before the conversion of the Franks to Christianity? Some say "Yes"; others "No." The first chiefly found upon the Germanic fabrication of the crescents, amulets of Freya, worn by Frankish women. The others assert that certain of these crescents have unquestionably Oriental ornamentation. It is needless to discuss this question so far as regards the Gypsies, who, accompanying the barbarians in sufficient numbers, were their first smiths, coiners, and jewellers. The slightest comparison of the Frankish serpent fibulæ with the present or former decorations of actual Gypsy objects, proves their evident kinship.

The feudal epoch was fatal to the vagabond life of the Gypsies among us. Too often they were molested, robbed, and even killed. From that time the era of magic had commenced for them. In the many sorcery trials which I have studied, the names which figure are nearly always little known in our country, and very often one finds the appellation "Gypsy," "vagrant," or "Jew," beside these alien names.

In the justiciary records, the most part of the women banished or executed for evil life and theft are foreign—of Gypsy blood. In short, the most of the "*envoûtement*"<sup>1</sup> cases indicate that the accused are "Bohemians, and wicked people."

The industry of the smelter no longer progressed; better work was done in our convents, which were veritable schools of art, than could have been executed at the Gypsies' furnaces. Moreover, their routine as regards design, the repetition again and again of exactly the same subjects of ornamentation, subjects which besides were interdicted as unorthodox, all this made the wandering metal-worker

<sup>1</sup> *Envoûtement* signifies the act of making a small wax figure, representing an enemy, and then stabbing it to the heart. The person thus represented dies within a year!

gradually relinquish his character of an artificer, and become known rather as a tinker, a sorcerer, an "*envoûteur*," and a fortune-teller.

Hunted down, without any regular occupation, dreaded as professional thieves and pagans, the Gypsies again gradually disappeared. Certain noblemen, however, gave them protection, hoping to obtain from them by magic either power or material welfare. Evidence of this fact is afforded to us by the accounts of several important witchcraft cases ending at the stake.

The actual return of the Gypsies to Western Europe dates from the Crusades. From that time we see them reappearing in our midst among the various corporations, organising themselves and engaged in making arms and working in metals. This I ascertain from a study of the earliest documents of our corporations. A great number of the companions admitted to these corporations are styled in their lists "from beyond the sea," or "called Bohemians," or even "Saracens." These workmen, unquestionably Gypsies, were brought into Europe, whither they came attracted by the hope of profit, and coming in companies. One lawsuit has shown to me that several parishes refused to expend money for the care of lepers for the reason that they were "not of this country, but Bohemians or Saracens, and certainly heathens." However, as they had been already received as companions, the corporations paid the charges.

There are, further, several feudal noblemen of Gypsy origin<sup>1</sup> among the "coiners and silversmiths." Proof of this is afforded to us by some documents of a lawsuit.

I regret that I can only briefly summarize here these curious facts, and cannot furnish our study, in a brief *résumé*, with the interesting materials which serve to guide us.

It would have been of much interest to lay before the eyes of the reader the actual text of the records or processes which serve to prove the foregoing deductions.

I shall conclude by saying that the commencement of the communal period, and not that of the Romans, marks the establishment of the "quartiers de Sarrazins" among us. Each corporation and community set apart its separate quarter, the most badly situated, for the settlement of "Bohemians, Jews, and Pagans, and debauched people (*ribauds et ribaudes*)."

With regard to the Gypsies as bell-founders, I have found nothing positive.

H. VAN ELVEN.

<sup>1</sup> Comtes de Namur-Flandre.

## VII.—IN EXITU EX EGYPTO.

“GOOD-BYE, old tent-place,” say Gypsies, as they quit an encampment; and “Good-bye, old *Journal*,” say we, on taking leave of this our sixteenth and final number. Gypsies—at least good Gypsies—leave nothing behind them, but rake together all the straw and litter and other rubbish and burn it; but we must leave much behind us—nor rubbish only, but incalculable stores of unsolved Gypsy problems, uncited Gypsiana, uncollected Romany words, and the like. But in four years’ time it was impossible to do everything. We (this is editorial, it was only one of us) were once at a garden-party, given by an old Indian general, who was a zealous adherent of the Clapham sect. There was lawn-tennis and flirtation, there was supper and more flirtation, and then there were prayers—prayers delivered extempore for fifty-three minutes by the General himself, who wound up thus: “Repentance! why, I could go on all night about repentance.” So we could go on for years about the Gypsies, and might, perhaps, have gone on, had our membership seemed to warrant it. But even in four short years death has nearly decimated our little band (six out of seventy or eighty is a heavy loss); two or three Demases have forsaken us; and but few fresh recruits have come in.

Yet it is, perhaps, as well that our Gypsy pilgrimage is arrested—for a time, at least. In the three volumes of the *Journal* we have brought together much new material, or have rearranged and classified scattered statements in such a way as to give them a wholly new appearance. To collect information is an admirable thing. But to collect, and collect, and collect, is to do the work of a drudge. One is scarcely wiser at the end than at the beginning, however laborious and conscientious the work may have been, if one does nothing but amass facts. The miser who daily adds to his treasure, only to hoard it up, dies a pauper. Therefore, it is a good thing that one should pause for a while and survey one’s work, as an artist steps back and looks at his picture, in order to gain a true sense of its proportion and properly to bring out its meaning. It cannot be said that in these pages we have solved the question of the Origin of the Gypsies, and we differ among ourselves on half-a-dozen points. But our contributions have undoubtedly increased the sum of Gypsy knowledge, and most—perhaps all—of us are now in a better position for speculating upon the various phases of the question than we were four years ago. Our newer information has come to

us from the best available sources, as our President has pointed out. And if we, the Editors, have some doubts as to how far we deserve his words of praise, at any rate we have not the heart to repudiate them. For what saith the wise man?—"Pleasant words are as an honeycomb, sweet to the soul, and health to the bones."

But although our *Journal* comes here to an end, we can hardly conceive that any of the members of our Society will cease henceforth to take an interest in Gypsy Lore. There was a certain antiquary, who confided to a friend his astonishment that every one was not like himself a collector of Greek silver coins—"They are so beautiful, and really uncommonly cheap." That sounds as odd to us as our astonishment might sound to him that every one does not turn Romany Rye. It is doubtless as well that such is not the case; still, the "merry race of Romany Rye," that phrase beloved of the penny-a-liner whenever it falls to him to speak of Gypsies, is not without a misapprehended truth. "God bless you all, merry gentlemen, merry Romany gentlemen—*Kúsho bakh tuménghi*."

THE EDITORS.

## REVIEWS.

*Vollsglaube und religiöser Branch der Zigeuner.* Vorwiegend nach eigenen Ermittlungen von DR. HEINRICH VON WLISLOCKI. (Münster i.W., 1891; Druck und Verlag der Aschendorffschen Buchhandlung.)

This work forms the fourth volume of a well-known series of studies on the history of the Non-Christian Religions, to which such scholars as Dr. Hardy, F. S. Krauss, A. Weidemann, W. Schneider, H. Grimme, and W. Bang have contributed volumes. It is clearly written, with all the literary charm that its accomplished author has taught his readers to expect; and it sums up conveniently all that is known of Gypsy custom in its bearing on the problems of the unseen world. Whether all this comes legitimately within the definition of religion is another question; at least, we may say that the author's definition must be a minimum one, and that he is catholic in his sympathies. His chapters deal with Demons; Good and Bad Luck; Witches; Amulets, the materials of witchcraft Fetishes of the Grave and of Death; the Belief in Witchcraft and the Devil; Festal customs; and Popular Remedies. The author in his preface lays a

claim to originality that is unlikely to be contested. His opportunities for an intimate knowledge of the Gypsies may be unique, but the fruit of the whole is a work that is a contribution to a department of folk-lore, in no wise a contribution to the scientific study of comparative religion. This is quite another matter from what the amiable and accomplished author evidently thinks it to be, and we should advise him to leave it to those to whom it belongs, and instead to give us more of these delightful works on Gypsy folk-lore and story, of which he alone seems to possess the secret.

THOMAS DAVIDSON.

To the list of romances in which Gypsies figure must be added that of *The Little Minister*, by J. M. Barrie (London, 1892). But, although a so-called "Egyptian" girl plays the leading part throughout the book, the only reference of any importance is that on p. 43, where mention is made of "The Wild Lindsays, a Gypsy family that threatened the farmers by day and danced devilishly, it was said, at night. The little minister knew them by repute as a race of giants, and that not many persons would have cared to face them alone at midnight." The chief point of the reference is that these were Forfarshire Gypsies, and that the locality is near Edzell Church (the bell of which was cast in 1726 by tinkers), and that "Lindsay" is the surname of the ancient lords of Edzell. This furnishes us with another instance of a noble name borne by Gypsies. (Although this reference occurs in a novel, it may be pointed out that there is good reason for accepting it as accurate. Compare statements by the same author at p. 179 of vol. i. of *Gypsy-Lore Journal*.)

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WE have to announce the death of yet another of our members, Dr. A. G. Paspatis, at Athens, in the Christmas week of last year. We need not enlarge on the merits of his *Études sur les Tchinghiânes* (Constantinople, 1870), for our members are, of course, familiar with that masterly work. But the following letter in the *Athenæum* for 16th January, by Mr. Edwin Freshfield, is worth quotation:—

"Dr. Paspatis must always hold the first place as the pioneer of Byzantine antiquaries. His Byzantine studies and his work upon the palaces must, from the circumstances in which they were written, always remain the most important works upon these subjects. The fortunate circumstance that he was present at Con-

stantinople during the construction of the Thracian Railway through the city, and his careful examination of the buildings destroyed in the course of the construction and excavation, make the chapter of his Byzantine studies dealing with this subject invaluable. But Dr. Paspatis did not confine his studies to the antiquities of Constantinople; he wrote a learned and exhaustive work upon the Eastern Gypsies. He also took a lively and intelligent interest in the revised English translation of the Bible, particularly of the New Testament.

“ His knowledge of the language of the New Testament, and also of his own and the English language, made him anxious that some person perfectly acquainted with modern Greek should be associated with the Company of Revisers of the New Testament, believing as he did that in many material points the Greek of the New Testament was capable of being illustrated by modern Greek. At his request, and entirely sympathising with his views, I attempted without success to impress them upon an important member of the Company. Shortly after the Revised Version was published, Dr. Paspatis prepared a very instructive paper criticising (and as it seemed to me, very justly) some of the newly translated passages, and was very anxious to publish it here. But the interest in the Version had even then passed away, and I do not think his paper was ever published—in this country at all events. For the last few years of his life he lived in Athens, but he always maintained his interest in Byzantine antiquities; and those who, like myself, continue this study will much miss him and his friendly assistance—may I add also his bright and affectionate smile ? ”

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#### NOTICE.

As mentioned by our President in his “parting words,” the discussion of Gypsy Lore will not altogether cease with the cessation of our *Journal*, the Folk-Lore Society having agreed to devote some pages of each quarterly number of *Folk-Lore* to Gypsy matters. The Folk-Lore Society very properly makes the reservation that this does not apply to philological or historical questions, but only to those which may be fairly regarded as coming under the heading of “Folk-Lore.” Very much, however, remains to be written regarding the folk-lore of the Gypsies, and many of our members are highly competent to furnish fresh information; and it is hoped that many will avail themselves of this proposal of the Folk-Lore Society.

Membership of the Folk-Lore Society is, of course, an essential qualification, but as the Yearly Subscription (£1, 1s.) is almost identical with that of our Society, those joining the former Society will be practically continuing their subscription to "Gypsy Lore." It need scarcely be added that the Folk-Lore Society invites its members to contribute information on all phases of folk-lore, and that those of our members who may join that Society are not in the slightest degree limited to matters of *Gypsy Lore*.

A brief notice of the Folk-Lore Society is, as usual, printed on the covers of this *Journal*. Those desiring to become members are requested to write to "F. A. MILNE, Esq., Secretary, Folk-Lore Society, 11 Old Square, Lincoln's Inn, London."

## NOTES AND QUERIES.

### I.

#### "LEE" AND "LEEK" (GYP. "PURRUM").

WITH reference to the remarks upon this subject in our last number (p. 188), I may state that the town of Leigh, near Warrington, is to this day pronounced by the older natives with a guttural (Laiχ), but the present generation call it Lee. This place lies north of Warrington, and about equidistant to the south-east there is High Leigh, now pronounced Lee, which gave its name to two families, one of which spells its name Legh and the other Leigh. The guttural was formerly general throughout Lancashire and Yorkshire and a little further south. I mean that it has only recently become obsolete or obsolescent.

H. T. CROFTON.

### 2.

#### a) ROMANI EQUIVALENTS OF GĀJO SURNAMES.

Mr. MacRitchie's interesting note on the above in our last number suggests a few remarks on the same subject. A parallel to the phonetic change alluded to by Mr. MacRitchie is found in the Gypsy pronunciation of the English word "sigh," which many Gypsies pronounce "sike," e.g. "He [Miss Boswell's doctor] tooked a long trumpet thing out of his hat, and he says: 'Let I hear you sike,' and and when I siked, he says: 'Youm gat de brown gaiters [? bronchitis] all into your inside.'" Regarding the Romani rendering of the name "Lee," I have sometimes heard it given as *Pishum* ("flea"); though *Purrum* (generally with the prefix *purro*) is much commoner. Old Wester translated "Boswell" as *Boss Hanik*; but according to "Booy," *Rozem* is their proper name. Cf. *Rossar-mescro*, "Herne," *Romano Laro Lil*, p. 229, the Boswells and Hernes being intimately connected. According to the same authority, the Gypsy tribes "Boss" and "Locke" are modern off-shoots of the Boswells, the name "Locke" having originated in a *gājo* nickname given to some of the East of England Boswells a generation or two ago.

I have never met with any of the mysterious "Ingrams," but have often heard them called the *Raiakeno Romni-chels*; and have myself been asked by strange Gypsies "Are you one of the *Raiakeno Romni-chels*?" i.e. an "Ingram."

I have vainly sought for the name *Curraple* for "Smith," which seems unknown to the *Petulengrē* of the northern counties. White of Selborne first notices this name in his xxvth letter to the Hon. Daines Barrington (1775):—"We have two gangs or hordes of gipsies which infest the south and west of England, and come round in their circuit two or three times in the year. One of these tribes calls itself by the noble name of Stanley, of which I have nothing particular to say; but the other is distinguished by an appellative somewhat remarkable. As far as their harsh gibberish can be understood, they seem to say that the name of their clan is Curleople; now the termination of this word is apparently Grecian; and as Mezeray and the gravest historians all agree that these vagrants did certainly migrate from Egypt and the East, two or three centuries ago, and so spread by degrees over Europe, may not this family name, a little corrupted, be the very name they brought with them from the Levant?"

Borrow, also, in the first edition of *The Zincali* (but omitted in all subsequent editions), vol. i. pp. 27, 28, says:—"He was the head of the clan Young, which, with the clan Smith, or Curraple, still haunts two of the eastern counties. The name Curraple is a favourite one amongst the Gypsies. It excited the curiosity of the amiable White of Selborne, who in one of his letters mentions it as pertaining to the clan Stanley. He conceived it to be partly Greek, from the termination *aple* or *ople*, which put him in mind of *πόλις*. Curraple, however, means a *smith*—a name very appropriate to a Gypsy. The root is "curaw" to *strike*, *hammer*, etc. Curraple is likewise a legitimate Sanscrit word, signifying a *sword*." Tom Taylor twice gives *Curraple* for "Smith." See Groome's *In Gypsy Tents*, pp. 329, 333. See also Pott, i. 49 and ii. 115.

I have often thought that the English Gypsy name "Marshall" may be only another form of "Smith." Cf. French *maréchal* and Spanish *mariscal*, both originally meaning "shoeing smith," i.e. *petulengro*. The name *Gry*, moreover, (perhaps at first *graiengro*) may have been the original name of the Gray clan, and suggested the English name to Gājos, instead of the reverse process having been the case. See Borrow, *Lavo Lil*, p. 228; Johnny Gray calls himself *Bal*.

The *Romani* equivalents of Gentile Christian names is likewise an interesting subject which has not yet been fully treated. I have had *Shuri* explained to me as the Gypsy form of "Susan," *Shundros* as "Andrew," *Sinfui* as "Sophia," and other examples are given by Borrow and other authorities.

#### (b) A GYPSY'S NOTE-BOOK.

Those who knew Sylvester Boswell, personally or through the numerous references in Messrs. Smart and Crofton's *Dialect of the English Gypsies*, may be interested in a few extracts from one of his old note-books, now in the possession of a member of his family. The book is a small duodecimo with several leaves torn and missing. The writing throughout is laboriously neat and the orthography distinctly "westerious." On the parchment cover is written "*Regester Book | of famleys also | famaley Memberandum | Book January 1841 1847 | Redgister | Book, 1847,*" and a considerable portion of the small volume is filled with records of the births, marriages, and deaths of his own family, and members of the Smiths, Hernes, and Chilcotts. These entries are characterised by his usual minuteness and quasi-legal precision of phrase, e.g. "in or near a Barne," "Dover in Kent," "London, Essex," etc., etc., and the Christian era is religiously given in each case with ingenious variations: "in the year of our Lord october the 13th 1839 on sunday." "first fryday in July the 5th in the year of our Lord 1850," "June the 5th 1842th years of our Lord," etc., etc. A pathetic entry records the death of his wife.

"this is the Dear | Mother of this | fameley flower or | florence Died on | Thursday morning | half past 7 sep | 8th 1864 | and Was Buried on the | 11th of



sep 1864 at | East ham Essex | Died at North | Woolwich and | left 8 Dear Children | to layment for her | and her Husband | Byron Mackenzie | oscar Bruce Julia | Wallis trafilgar and | Loriae the youngist Child.

"Silvester Boswell | her Husband that | Layments for her | most Bitterley | his Dear flower | Dear flower."

Part of the book is devoted to accounts, kept in a rather primitive fashion :—

Bought of garned a	£	s
poney Cost . . . . .	7	10
and sold to Mr.		
Smith of felexsolm		
for . . . . .	9	
sold the Black		
mare that Cost . . . . .	3	15
to Ealey for . . . . .	5	10
Bought the same		
poney again at . . . . .	5	10
and sold again to		
Mr. Simons at		
Barnett fare for . . . . .	9	

Another page gives us "the Rode from Birmingham to March and the towls,"

and a similar entry concludes : "this distance Cost <sup>s d</sup> 7 8½ | With one Horse & Cart | and a loose horse | But this is the | Nearerist rode and the | Best from Birmingham | to peterboro."

Other entries seem to be the rough draft of a will :—

"allso I Desire the | old Watch to be kept | in my own famley | as long as there is one | left and not to be | parted With on aney | account this Was my | farthers years Before | he died | he and old hearn died | in one second slayen | By thunder and lightling | and a fire Ball at tetford | in Lincolnshire this | tyso Boswell my | farther Dyed and his Cusin | August the 5th 1831."

"I Bought this fiddle at | Colchester this is an old one | allso But the age I do not | know But I Baught september 1861 its a | Emartis [Amati's] fiddle | and very valueable one | I here say that I Disire | that thay shall not | go out of my Children | Care But Be | a mong these selves | this I Crave of you | Silvester Boswell."

This fiddle, however, passed into other hands.

#### (c) THE ORIGIN OF THE GYPSIES.

*Petalengro loquitur* : "Kei mendi avs jun mi diri dubel jins, and Yov's tei ratvalo būino to muk mendi jin !"

#### (d) GYPSY TOKENS.

Chap xv. of *Jacob Schuyler's Millions* (New York : Appleton and Co., 1886, 50 cts.) contains a dialogue between a Gypsy Burglar and a lawyer *Rommany rye*, interspersed with several Romani words. The latter remarks :—"Ah ! your gang [Smith] owned [*sic*] a sort of fealty to Lee. Do you know his token ? Here it is at my watch-guard ; and he displayed a piece of copper stamped with some figures, and a letter L." To whom the burglar, "'Hits so, sure enough. Blest hiv they 'aven't made ye a *Rommany rye*."

References to similar tokens issued by Gypsy chiefs as a protection to the bearer, occur in Simson's *History of the Gypsies*, pp. 158, 159, 199, 218, 219. They are there described as being "generally made of tin, with certain characters impressed upon them," that issued by Will Baillie being "a brass token, about the size of a half-crown, with some marks upon it."

## (e) COCKAL.

Speaking of this game, George Soane, in his *New Curiosities of Literature and Book of the Months*, says in a note :—

“COCKAL is a game in which four pastern bones of certain animals properly marked were thrown like dice ; and hence among the Romans it had the name of TALUS, which signifies the pastern bone of a beast. How it ever came to be called *cockal* or *huckel-bone* by us is more than I can account for, these words alluding to a very different part of the animal anatomy.”

The fact that *kokal* is the Gypsy word for “bone” suggests that this game may have been introduced into England by the Gypsies.

## (f) A SPANISH GYPSY PRACTICE.

Among the numerous Spanish proverbs scattered throughout *Don Quijote* is the following :—

“Cosmo asno de gitano, con azogue en los vidos.”  
[Like a gypsy’s ass, with mercury in his ears.]

Ulick Burke commenting on this says :—

“The gipsy horse-dealers, in order to give pace to a slow mule or ass, used to pour a small quantity of quicksilver into its ears. This practice is alluded to by George Sand in *Consuelo* (vol. ii.), and by Cervantes in *La Ilustre Fregona*.”

## (g) ENGLISH GYPSY WORDS.

I have recently heard the following new or noteworthy words :—

*Alán* } prep., before, previous to, in front of (*aghlál*) Pasp. *anghlál*.  
*lan* }

*Dives alán Kurakos*, Saturday.

*Alán kolla gâjé*, before these strangers.

*Barenčngro matcho*, oyster.

*Baresto hîv*, ice.

*Datcha*, n., God, lit. “little father” (*datchen*).

*Mi dîri Datcha!* dear God!

*Dizî*, n., heart ; (*zî*) very common, “to *zî*” in Adolphus Smith’s song (*G.L.S.J.*, vol. ii. p. 90), should be *dizî*.

*Drîn*, adj., three (*trîn*).

*Drabéskro chîriclo*, dragon-fly.

*Durá*, pro. that (*duca*).

*Diktán tu durá?* did you see that?

*Ess*, pron. it (*les*) *Tatto sî ess*, it is warm.

*Fritchus*, n., lucifer match.

*Fritchî* } matches. Cf. *pratcheely* (Bry.) and *prârchudi* (Sm. & Croft.),  
*Pritchî* }  
“flame.”

*Guzberi*, adj., wise, cunning (*gozwero*).

*Guzberi gorji*, witch.

*Jân*, v. go, in *Muk len jân*, let them go.

*Juklésko matchus*, dog-fish.

*Kon*, adv. now (*kouá*).

*Shînta kon!* Listen now!

*Kolcno*, n., landlord (*holcno*) not connected with *kol*, to eat, V. Pasp. 322, sub.

“*khulái*,” “*khulanó*,”

*Kōnyo*, adj., quiet, still (Pott, ii. 344).

Whence *kunjines*, "secretly"; *akonyo*, "still"; and (with the Slav prefix "po"), *pokonyo* (*bikonyo*, Sm. & Croft.), "still," and *pokonyus*, "magistrate," lit. "peace."

*Korver*, v., to do (*kora*, "thing"). Cf. Shelta *innox*.

*Kushi*, adj., a little (*kusi*).

*Lodomisti kcr*, lodging-house.

*Lārvniá*, n. pl., harlots.

*Melleno*, adj., yellow.

*Melleno pobo*, orange; lit. "yellow apple."

*Mushesko vardo*, bicycle.

*Mutchto chiriclo*, bat, lit. "skin bird."

*Bitti mutchti chiriclo*, butterfly.

*Papīros*, n., paper; Pott. ii. 351, *papieris*.

*Pretch*, v., to lift.

*Puzer*, n., dotard, fool.

*Rominus*, n., Gypsy language.

*Shilikni*, adj., cold (*shilino*).

*Singōrus*, n., flirt, wanton, faithless sweetheart.

*Tatengulo lon*, pepper.

*Trashedo*, adj., frightful (fearful).

*Trashedo jukl*, wolf.

*Trusheni-chari*, n., bastard (as if "basket").

*Tuulo-gav*, Chester.

*Utchi*

*Wutchi*

*Wutehus*

} n., hedgehog (Welsh Gypsy). Borr. *ericho*, "pig."

*Wutchi si kingo*, the hedgehog is wet, i.e. the man is drunk (Gypsy proverb).

*Zumenéskri*, n., pawnbroker (*zumer*).

#### (h) BÉARLA EAGAIR and SHELTA.

In Dr. Kuno Meyer's notable contribution to our *Journal*, "*béarla eagair* or *béarla eagair na saor*," is referred to as "an Irish idiom, which from some statements might seem to have some connection with Shelta, but which must be regarded as quite distinct from it."

Recently, however, directed by Pott's *patrin* in *Die Zigeuner* i. 8, I came upon the following passage in the *Diet. of the Gaelic Language* of the Highland Society of Scotland (1828) where *béarla eagair* is clearly defined as the tinkers' language, i.e. Shelta. In vol. i. p. 113, sub *beurla*, we find:—

"Beurl' eagair." Technical language: sermo technicus. "Beurl' eagair," no "*Laidionn nan ceard*." C. [ommon] S. [peech]. The gibberish of tinkers: *figulorum stribligo*; dialectus qua utuntur ollarum sartores circumforanei."

A further reference to Shelta occurs in the same work, vol. i. p. 548, sub *Laidionn*: (Cf. "*Bog-latin*," one of the names of Shelta).

"*Laidionn nan ceard*." C. S. Gibberish: mendicorum et nebulonum ex compacto sermo, barbaries.'

Armstrong's Gaelic Dict. (1825) also gives *cainnt chéard*, "gibberish."

These references are unmistakably to Shelta, and as the first-quoted identifies *Béarla eagair* with Shelta, it would appear that *Béarla eagair* and *Béarla eagair na saor* are distinct jargons; the latter being a comparatively unimportant (though ancient) trade cant, spoken only in a portion of the province of Munster. It will be seen from the following passage, which I quote from the *Transactions* of the Gaelic Soc. of Dublin (1808) referred to by Dr. Meyer, that Mac Elligott's short vocabulary purports only to be a specimen of *béarla eagair na saor*, not of *béarla eagair*.

After enumerating the five dialects of Irish reckoned by Irish grammarians, he says :—

“There is another dialect spoken in the County of Cork, and a little in Limerick, Clare, and Kerry, called *Berlagar na Saer*, or mason’s jargon, which seems to me to be a remnant of some of the languages or dialects above mentioned, and from the following specimen will appear to be ancient and worth preserving.”

It is unnecessary to quote Mac Elligott’s list of words, but it is noteworthy that it contains at least one pure Shelta word, viz. *cín*, “house.” This would seem to indicate that *béarla cagair na saor*, like other English and Irish cants, is indebted to Shelta for some of its words, unless, indeed, both jargons inherit this word from a common old Irish source. The word *fonsura*, “chisel,” cited by Dr. Meyer from O’Donovan, is given by the latter belonging to *b. e. na s.*, not to *b. e.* I should be interested to learn whether Peter O’Connel, in the passage referred to by Dr. Meyer, distinguishes between the two. It is, of course, likely enough that the word “*b. e.*” may be applied generally or indiscriminately to any cant or jargon ; still the passage quoted from the *Dict. of the High. Soc.* shows at least that by it Shelta too is understood.

“The word “*béarla cagair*” seems to have been always rather a puzzle. R. Mac Elligott, in a note to the passage previously referred to, says that he can find this word in no dictionary, and can recollect only a single instance of its literary use (in Donlevy’s *Christian Doctrine*, 1742). The etymology of “*béarla cagair*” has, however, been cleared up at last by Dr. Meyer. In a note to the present writer he states his conviction that the word is merely a popular corruption of “*vernacular*,” and not, as previous writers have supposed, connected with “*béarla*” language (from which our word *Shelru* is derived).

(i) A PHYSICAL PECULIARITY OF THE GYPSIES.

I have frequently been assured by the Gypsies that the ability to suckle their children over their shoulder is regarded by them as a distinctive indication of pure Romani blood.<sup>1</sup>

(j) DEKKER ON THE GYPSIES.

I extract the following picturesque description of English Gypsies from Dekker’s *Lanthorne and Candle Light*, 1609. It is not, I think, referred to in Mr. Crofton’s *Early Annals of the Gypsies in England*, nor in his *Hand List of Books Relating to Gypsies*, and may possibly be new to many of our members. It was, however, familiar to Mr. MacRitchie, who alludes to it in his *Ancient and Modern Britons*, vol. i. p. 371, and note. For number and variety of “kindly epithets” applied to the Gypsies it should prove a formidable rival to the more modern romance referred to by Mr. Groome in his *Pazorrhus*. Dekker’s allusion to unfortunate girls joining the Gypsies suggests a rational explanation of the charge formerly brought against them of “stealing children and wenches.” See Borrow, *Romano Lavo Lil*, p. 217, etc.

“*Moone-men* :

*A discovery of a strange wild people, very dangerous to townes and country villages.*

“A *Moone-man* signifies in English, a mad-man, because the Moone hath greatest domination (above any other Planet) over the bodies of Frantick persons. But these *Moone-men* (whose Images are now to be carued) are neither absolutely mad, nor yet perfectly in their wits. Their name they borrow from the Moone, because as the Moone is neuer in one shape two nights together, but wanders vp & downe Heauen, like an Anticke, so these changeable-stuffe-companions neuer tary one day in a place, but are the onely, and the onely base Ronnagats vpon earth. And as in the Moone there is a man, that neuer stirres without a bush of thornes

This agrees with a similar statement by Grisellini (*Grellmann*, Eng. ed. 1787, pp. 8 and 183).—[Ed.]

at his backe, so these *Moone-men* lie vnder bushes, & are indéed no better then Hedge creepers.

“They are a people more scattred then Iewes, and more hated : beggerly in apparell, barbarous in condition, beastly in behavior : and bloody if they meet aduātage. A man that sees them would sweare they all had the yellow Iawndis, or that they were Tawny Moores bastards, for no Red-oaker man caries a face of a more filthy complexion ; yet are they not borne so, neither has the Sunne burnt them so, but they are painted so : yet they are not good painters neither, for they do not make faces, but marre faces. By a by-name they are called Gipsies, they call themselves Egiptians, others in mockery call them *Moone-men*.

“If they be Egiptians, sure I am they neuer descended from the tribes of any of those people that came out of the Land of *Egypt* : *Ptolomy* (King of the Egiptians) I warrant neuer called them his Subjects : no nor *Pharao* before him. Looke what difference there is betwéene a ciuell cittizen of Dublin & a wilde Irish Kerne, so much difference there is betwéene one of these counterfeited Egiptians and a true English Begger. An English Roague is iust of the same liuery.

“They are commonly an army about foure-score strong. Yet they neuer march with all their bagges and baggages together, but (like boot-halers) they forrage vp and downe countries, 4. 5. or 6. in a company. As the swizer has his wench and his Cocke with him whē he goes to the warres, so these vagabonds haue their harlots, with a number of litle children following at their héeles : which young brood of Beggers, are sometimes cartied (like so many gréene geese alieue to a market) in payres of panieres, or in dossers like fresh-fish from Rye y<sup>t</sup> comes on horsebacke (if they be but infants). But if they can straddle once, then aswell the shee-roagues as the hee-roagues are horst, seauen or eight vpon one iade, strongly pineond, and strangely tyed together.

“One Shire alone & no more is sure stil at one time, to haue these Egiptian lice swarming within it, for like flockes of wild-géese, they will euermore fly one after another : let them be scattred worse then the quarters of a traitor are after hées hang’d drawne and quartred, yet they haue a tricke (like water cut with a sword) to come together instantly and easily againe : and this is their pollicy, which way soeuer the formost ranckes lead, they sticke vp small boughes in seuerall places, to eury village where they passe ; which serue as ensignes to waite on the rest.

“Their apparell is od, and phantasticke, thou it be neuer so full of rents : the men weare scarfes of Callico, or any other base stuffe, *hanging* their bodies like Morris-dancers, with bells, & other toyes, to intice the cōtrey people to flocke about them, and to wounder at their fooleries or rather rancke knaueries. The women as rediculously attire themselues, and (like one that plaies the Roague on a stage) weare rags, and patched filthy mantles vpermost, when the vnder garments are handsome and in fashion.

“The battailes these Out-lawes make, are many and very bloody. Whoso-euer fallies into their hands neuer escapes alieue, & so cruell they are in these murders, that nothing can satisfie thē but the very heart-bloud of those whom they kill. And who are they (thinke you) that thus go to the pot ? Alasse ! Innocent Lambs, Shéep, Calues, Pigges, &c. Poultrie-ware are more charlishly handled by them, thē poore prisoners are by kéepers in the counter it’h Poultry. A goose coming amongst them learnes to be wise, that hee neuer wil be Goose any more. The bloody tragedies of al these, are only acted by y<sup>e</sup> Womē, who carrying long kniues or Skeanes vnder their mantles, do thus play their parts : The Stage is some large Heath : or a Firre bush Common, far from any houses : Vpō which casting them-selues into a Ring, they inclose the Murdered, till the Massacre be finished. If any passenger come by, and wondring to sée such a cōiuring circle kept by Hel-hōūdes, demandaund what spirits they raise there ? one of the Murderers steps to him, poysons him w<sup>t</sup> sweete wordes and shifts him off, with this lye, y<sup>t</sup> one of the womē is falne in labour. But if any mad *Hâlet* hearing this,

smell villainie, & rush in by violence to see what the tawny Diuels are dooing, thē they excuse the fact, lay the blame on those that are the Actors, & perhaps (if they see no remedie) deliuer them to an officer, to be had to punishment : But by the way a rescue is surely laid ; and very valiantly (tho very villainously) do they fetch them off, & guard them.

"The Cabbines where these Land-pirates lodge in the night, are in the Outbarnes of Farmers and Husbandmen (in some poore Village or other) who dare not deny them, for feare they should ere morning haue their thatched houses burning about their eares : in these Barnes, are both their Cooke-rooms, their Supping Parlors, and their Bed-chambers : for there they dresse after a beastly manner, what soeuer they purchast after a thēenish fashion : sometimes they eate Venison, & haue *Greyhoundes* that kill it for thē, but if they had not, they are *Houndes* them-selues, & are damnable *Hunters* after flesh : which appears by their vgly-fac'd queanes that follow them : with whom in these barnes they lie, as Swine do together in Hogsties.

"These Barnes are the beds of Incests, Whoredomes, Adulteries, & all other blacke and deadly-damned *Impieties* ; here growes the Cursed *Tree of Bastardie*, that is so fruitfull : here are writte the *Bookes* of al *Blasphemies*, *Swearings*, & *Curses*, y<sup>t</sup> are so dreadfull to be read. Yet the simple country-people will come running out of their houses to gaze vpō them, whilst in the meane time one steales into the next Roome, and brings away whatsoeuer hēe can lay hold on. Vpon daies of pastime & libertie, they Spred themselues in smal companies amōgst the Villages : and when young maids & batchelers (yea sometimes old doting fooles, that should be beatē to this world of villanies & forewarn others) do flock about thū : they then professe skil in Palmestry, & (forsooth) can tel fortunes : which for the most part are infallibly true, by reason that they worke vppon rules, which are grouded vpon certainty : for one of them wil tel you that you shal shortly haue some euill luck fal vpon you, & within halfe an houre after you shal find your pocket pick'd, or your purse cut. These are those *Egyptian Grashoppers* that eate vp the fruites of the Earth, and destroy the poore corne fieldes : to sweepe whose swarmes out of this kingdome, there are no other meanes but the sharpnes of the most infamous & basest kinds of punishment. For if the vgly body of this Monster be suffred to grow & fatten it selfe with mischiefs and disorder, it will haue a neck so Sinewy and so brawny, that the arme of y<sup>e</sup> law will haue much ado to strike of y<sup>e</sup> Head, sithence every day the mēbers of it increase, & it gathers new ioints and new forces by *Priggers*, *Anglers*, *Cheators*, *Morts*, Yeomens Daughters (that haue taken some by blowes, & to auoid shame, falls into their Sinnes) ; and other Seruants both men & maides that haue beene pilferers, with al the reste of that Damned Regiment, marching together in y<sup>e</sup> first Army of the *Bell-man*, who running away from their own Coulours (we are bad ynough) serue under these, being the worst. *Lucifers Lansprizado* that stood aloof to behold the mustring of these Hell-hoūds, took delight to see them Double their Fyles so nimble, but held it no pollicy to come neere thē (for the Diuell him-selfe durst scarce haue done that). Away therefore hee gallops, knowing that at one time or other *they would all come* to fetch their pay in Hell."

JOHN SAMPSON.

### 3.

#### GYPSIES AND TATTOOING.

From *Tätowiren Narbenzeichnen und Körperbemalen: Ein Beitrag zur vergleichenden Ethnologie*, von WILHELM JOEST (Berlin : Verlag von A. Asher & Co., 1887), p. 101.

"It is highly singular and significant that we in Europe number amongst ourselves numerous representatives of a half-Asiatic, half-European coloured race who tattoo themselves as little as they either paint or wash, viz. the Gypsies.

As in many another respect, so this people herein also takes an exceptional place ; for whether they have never known tattooing, or have forgotten it in their centuries of wandering, certainly they now possess no word for it. We have in Germany, unfortunately, no opportunity of making acquaintance of really original examples of this homeless, wandering race, therefore we allowed ourselves to refer to the best modern authority in Gypsy language and customs, His Royal Highness the Archduke Joseph of Austria. His Royal Highness had the great kindness to write as follows :—

“For tattooing I find no word in the Gypsy tongue, although I have studied all the dialects of this Neo-Indian speech in Germany, Bohemia, Moravia, Hungary, and the Balkan districts, and have besides mixed much with this people in Italy, and made myself familiar with each of its idioms from Polish, Russian, English, and Spanish literature. In Romani it is rendered by “to paint,” and that only in the signification *makhel* (i.e. to besmear), *makhlo* (besmeared), *makhipe* (besmearing). I never heard the Gypsies speak of tattooing, and could only make them understand it by a circumlocution, or by romanising the stem “tatau.” Among the mass of men serving in our regiments, as well as among domiciled and wandering Gypsies, I never saw a tattooed man. Moreover, I never heard of Gypsies either tattooing or allowing themselves to be tattooed. In those dwelling amongst the Servians and Romanians there occasionally occurs here and there an isolated case of painting among the girls, but seldom, and then regarded as unbecoming, for this people is very proud of its dark colour, and moreover does not love descendants of mixed races.”

The present writer remembers in his boyhood, near Stranraer, in the west of Galloway, a long-armed, squat, broad-shouldered, and remarkably powerful man, one Hugh Taylor, who travelled round the country as a *mugger* or seller of earthenware, as dark in colour as the usual Gypsy, wearing his neck and hairy breast bare in all weather so as to admit of a splendid piece of tattooing work being seen under his chin. This had the form of a tree, with symmetrical branches on both sides, heavily laden with a round fruit like oranges or apples. The man was not to my knowledge a Gypsy, but at least he belonged to a distinctively Gypsy trade, he had the Gypsy look, and reckless devil-may-care habit of a social outlaw.

THOMAS DAVIDSON.

[With every respect for the opinions of the Archduke Joseph, we cannot agree with him as to the absence of any knowledge of tattooing among Gypsies. Mr. Leland states (*Eng. Gyp.*, p. 196) that “the street-cry of the Gypsy women in Cairo is ‘We tattoo and circumcise !’” He also quotes (*op. cit.* p. 194) a writer of 1806 who says of the Syrian Gypsies : “The women had their under lips coloured dark blue, like female Bedouins, and a few eaten-in points around the month of like colour.” Dr. Mitra says that the Bediyānis are the only people in Bengal who practise this art, and, like the Cairo Gypsies, they are professional adepts. “Young girls [of any race] are their principal patrons, and they generally get themselves tattooed between the eyebrows or below the under lip” (*Mém. Anthropol. Soc. Lond.* iii. 127). Mr. Theodore Watts refers to “the dark-blue punctured rosettes” at the corner of a Gypsy girl’s mouth, which “have something to do with luck as well as ornament” (*G. L. Soc. Jour.* i. p. 120). Another writer thus describes an English-Gypsy girl : “On each side of her little mouth, and in the centre of her soft round chin, was a small blue tattoo mark” (*In Gypsy Tents*, p. 329). What seems very suggestive of a custom of *painting* the face, among the Gypsies of Galloway, has been pointed out in the present number of the *Journal* (*ante*, p. 230, note); and the “mugger” described above by Mr. Davidson is an instance of tattooing in the same district (although, of course, one cannot be sure that he had not previously been a sailor, and had been tattooed like other sailors).

To the foregoing well-established illustrations of tattooing among Gypsies may

be added the conjecture that this practice explains one reference made regarding those Gypsies who visited Paris in 1427. It is said that all of them had "*le visage déplaïé*." M. Bataillard says: "The usual meaning of this old French word *déplaïé* is *couvert de plaies* (covered with wounds), but I doubt whether it is applicable here" (*G. L. Soc. Jour.* ii. p. 30 n.). It is possible that this means that their faces were all scarred with small-pox or some other disease. But, in view of the statements made above, does it not seem more probable that what is meant is that all their faces were tattooed?

A like explanation occurs with regard to the statement made by Mr. Crofton (*G. L. Soc. Jour.* i. pp. 9-10) to the effect that, in the first half of the sixteenth century, certain English Gypsies stole and detained for some time a future Chief-Justice of England, then a young boy, and that during his captivity "they disfigured him, and burnt on his left arm a cabalistic mark." In a twofold sense this suggests tattooing. The "cabalistic mark" may have been punctured in and not branded. And, further, can a mark on the arm be regarded as "disfigurement"? Or, is the statement, "they disfigured him," not quite independent of the "cabalistic mark"? If one is to understand "disfigured" as here signifying "*defaced*," then the above references would lead one to infer that, for the rest of his life, the future Chief-Justice had "*le visage déplaïé*." If any portrait exists of Chief-Justice Popham (for example, in Campbell's *Lives*, cited by Mr. Crofton), an inspection of it might settle the question. Ed.]

## 4.

(a) *Romany Budge, Fur Rommenis, or Lambskin.* (*G. L. Soc. Jour.*, vol. iii. pp. 59 and 187.)

In drawing attention to the use of this material in Scotland in 1495, I put the question: "Is there any instance of Gypsies appearing as the wearers or vendors of lambskin garments?" This question is answered in the affirmative by Mr. Sampson's tinker, who states, p. 157 of present vol., with reference to the former dress of English Gypsies, that "their shirts [for winter use] were made of *brokka's burk* [lamb skin]." Mr. Sampson warns his readers that he has "no wish to assume the objective accuracy of all his [the tinker's] statements," but he regards them as, on the whole, probably reliable; and this will likely be the estimate of others. In this particular instance, then, the tinker's statement bears out the notion that the material which was known in fifteenth-century Scotland, France, and presumably other European countries as *Romany budge*, or *fur Rommenis*, was so called because it was associated with the Romany people.

(b) *Liquor called "Romanic."*

In my *Gypsies of India* (pp. 96, 97 n<sup>2</sup>), I have referred to the fact that, among the Yetholm Gypsies, whisky is called "Romanic"; with which one naturally compares the English name "Rum," applied to another form of spirituous liquor. The same reference speaks of an English liquor called "Rumney," and of a wine known in the Netherlands (in the sixteenth century) as "Romané." Thackeray says, in his *Virginians* (ch. xxix.), that young Harry Warrington "discovered a very elegant and decided taste in wines, and could distinguish between Clos Vougeot and Romanec with remarkable skill." A wine bearing that name is still, I believe, drunk. The name itself, and its use at Yetholm to distinguish a kind of liquor, seem to indicate that the word is in some way or another derived from the Romané.

(c) *Belgian Artillerymen in England in 1327.*

In the first part of his article on "The Gypsies in Belgium," Professor van Elven states, as his opinion, that probably "in many towns, during the Middle Ages, the leading founders (or metal-workers) were Gypsies," formerly known as



"Sarrazins." "They were cantoned in isolated 'quarters,' or in out-of-the-way streets. Many of our towns have had their 'Rue des Sarrazins'; some had their 'quartier des Sarrazins.' Notice has already been taken in this *Journal* of the 'quartier des Sarrazins' at Namur; and to that may be added similar instances at Liège and Mons. . . . They were even forced to live in certain fortified towns. For example, at Viesvilles, formerly in Namur, now in Hainault, the inhabitants are still called 'Sarrazins.'" A footnote relative to this pointed out that a certain cannon now in Scotland was made at Mons in the fifteenth century, and it was hinted that (taken in connection with the fact that Gypsies were formerly famous in the east of Europe as "makers of muskets, bomb-shells, and all the other arms required in war") that cannon had actually been made in the "quartier des Sarrazins" at Mons, and by the "Sarrazins" who lived there.

Now, Mons is the capital of Hainault; and the first people known to have used firearms in England were the Hainaulters. "In 1327 the English employed some Hainaulters, who used cannon for King Edward III. against the Scotch."<sup>1</sup> Do these facts not suggest very strongly that the artillerymen among the Hainaulters were procured from one or other of the "quartiers des Sarrazins" of that province?

The connection between Edward III. and Hainault was very close, for in the year following the arrival of the gunpowder-using Hainaulters, he married Philippa of Hainault. And, since he imported artillerymen from Hainault, it is quite likely that those "foreign traders," who came to St. Giles' Fair, Winchester, during his reign, selling "brazen vessels of all kinds," were really from Dinant, near Namur, as has been suggested. These people are cited by Mr. Groome (*Gypsy Lore Journal*, i. 50), as possible Gypsies; if one grants that there *were* Gypsies in Belgium in the fourteenth century. For, of course, both of these suggestions are based upon that assumption.

(d) *Romani Words in the Waverley Novels.* (*G. L. Soc. Jour.*, vol. iii. pp. 78 n<sup>2</sup> and 189, 190.)

After writing my note on the word *shand*, I came to the conclusion that this was simply the German *schand*; and that its use in *Guy Rammerey* to denote counterfeit coin is nearly or quite equivalent to the use of *schand-geld* in German. *Shand* would thus be an instance of an ordinary German word which, being unknown to ordinary English, became adopted as a secret or slang word, as in the cases of "kinchin" (*kindchen*) and "frow" (*frau*). But, on the other hand, I discovered later that the Syriac-Gypsy vocabulary given in our *Journal* (vol. ii. p. 25) has *shēnee* for "bad." This brings one back again to the *shan* and *sheen* of my former note, and the origin and history of the word seems to me as uncertain as ever.

The old tinker referred to above (4a) states that *maila* is not a real Gypsy word for "donkey"; and in addition to Scott's use of *moyle* as an ordinary English form of "mule," I find that in Cornwall mules are still called *moiles*.

(e) *Dr. Kopernick's "Tale of a Wise Young Jew."*

Some of our readers have no doubt noticed, what I only discovered the other day, that this tale is to a considerable extent a variant of *Der treue Johannes*. In one particular, the swooning away of the young prince when he first sees the portrait of the princess hanging on the wall, the coincidence is exact.

(f) *The Diffusion of Folk-Tales.*

In our last number (pp. 186-7), I had a note drawing attention to the periodical visits of "travelling tinkers" to the Yourouks of Asia Minor. These tinkers, says the traveller quoted from, repair the damaged copper utensils of the tribe,

<sup>1</sup> *Chambers's Encyclopedia* (new edition), s.v. "Firearms."

"gossiping the while, and filling the minds of the simple Yourouks who stand around with wonderful tales." And I suggested that "a modern traveller might collect and publish as 'Yourouk Folk-Tales' these same tales, re-told to him by the Yourouks. They would, of course, be really the tales of the tinkers, who whether they are Gypsies or not, are certainly not Yourouks.

Since then I have seen a notice (*Revue des Traditions Populaires*, t. vii. n. 3, 1892, p. 187) of a small work on the Yourouks, by M. Tsakyroglou, published at Athens in 1891, which the reviewer thinks will be "specially interesting to folk-lorists," on account of the popular songs and description of manners, etc., contained in it. Popular tales are not mentioned in the review, but probably some of them are given. In any case, the difficulty of ascertaining the origin of a folk-tale is here very clearly illustrated. No doubt M. Tsakyroglou is aware of the tinkers' visits, and of the fact that the Yourouks learn some, at least, of their folk-tales from them. But, even if that collector or any other were to inquire carefully, and to classify apart, those tales which the narrator acknowledged having obtained from tinkers, how could either of them make sure that the other stories had not been obtained by the narrator's grandfather in a similar manner? The Yourouks must naturally have had stories of their own, even if a tinker tale-teller had never visited them; but how is one to know which story is Yourouk and which is Tinker?

(g) *Belgian "Nutons" and Gypsies.*

Professor Van Elven has referred (pp. 134-5 of present vol.) to the characteristics common to the "Nutons" and the Gypsies. The following extract from a "Report on the Researches of Dr. Edouard Dupont in the Belgian Bone-Caves on the banks of the River Lesse," by Mr. C. Carter Blake, F.G.S., etc., is to the same effect:—

"A great number of caverns in the country are so named [*Trou des Nutons*], and a legend respecting them is preserved amongst the people. The Nutons would appear to be little men, able to work in metals, to shoe horses, or to make baskets; they inhabited caves, and left them only during the night [whence their name of "nutons" or "night-folk"; with which compare Dyrhland's association of *Tateri* og *Natmandsfolk*, "Gypsies and night-folk"]. The inhabitants brought to the entrance of their subterranean habitation their implements which required repair, and deposited as payment some bread, of which these mysterious beings were particularly fond. . . . It appears to me that all to be learnt from these details is, that the Nutons are the remnant of a proscribed race, who may have taken refuge in the safest places, and who endeavoured to live there by skill in arts unknown to the inhabitants of the country. . . . As regards the Nutons who inhabited Belgium, M. Grandgagnage is inclined to believe them to be the first missionaries of the country. Might they not, with greater probability, be considered to be Gallo-Romans who had escaped massacre, taking refuge in caverns; seeking to procure food without endangering their safety, by impressing the superstitious spirit of the barbarous populations, by employing their industry in mysterious ways; and forced to quit the country by vexations of all kinds? Or, again, might they not have been some representatives of that race of Indian origin wandering about the world for some thousands of years; establishing themselves in rock excavations; procuring the most necessary articles by selling baskets, tinning household utensils, shoeing horses, telling fortunes, and even now the object of the contempt and animadversion of our race: in other terms, might they not have been the Gypsies, or Bohemians, when they made their first appearance in our country? This opinion, suggested by M. de Reul, is certainly that which best accounts for circumstances, and, for my part, I avow that I do not see any very serious objections to it."<sup>1</sup>

<sup>1</sup> Vol. iii. of the *Memoirs* of the Anthropological Society of London, 1870, pp. 320-1.

In this connection, note also the following :—

Writing in 1848, Mr. J. Dirks mentions<sup>1</sup> a lane at Audegem, near Dendermonde, East Flanders, which is known as “*Jippenessen-straatje*,” because the adjoining hillsides were pierced with the cave-dwellings of the “Jippenessen,” who at that date lived there “year in, year out.” These “Jippenessen” he clearly regarded as “Gypsies.” Indeed, it is stated by Professor August Gittée that the Gypsies are “commonly called *Dgipen* or *Dgippenessen* in Flanders.” He mentions this fact in relation to a self-named caste of *Dgipsen* in the town of Roeselare, West Flanders, who have a slang of their own (containing a few Gypsy words), who travel about as pedlars, and who are of darker complexion than the surrounding population.<sup>2</sup> With the cave-dwelling “Jippenessen” of Audegem may be compared certain “Gypnissen,” remembered in Dutch tradition as “queer little women,” who worked as washerwomen and (like the Nutons) received food in payment for their labour.<sup>3</sup>

Mr. Dirks also observes (*op. cit.* p. 156) :—“Moreover, an estimable writer, Van den Bergh (xxx. and 313), ascribes to the residence of Gypsies in our fatherland the origin of several sagas and tales concerning giants, dwarfs, earth-mannikins [*aardmannetjes*], magicians, etc., whether the Gypsies were the *heroes* or the *diffusers* of these tales. ‘Undoubtedly,’ he says, ‘the elves and dwarfs are almost always described as shunning the light, dark of complexion, dwelling in caves in hills, and famous as smiths ; four circumstances entirely applicable to Gypsies, who, moreover, are also of small stature. The elves, too, are hostile to Christianity, and speak a peculiar language.’ But,” concludes Mr. Dirks, “we believe that one can with good reason plead against this, that the tales referred to date from a much earlier period than the fifteenth century, and that they descend from Pagan times.” (This objection being, of course, based on the assumption that there were no Gypsies in the Netherlands prior to the fifteenth century.)

Dr. von Wlislocki also tells us that the “Kuknyá” tribe of the Transylvanian Gypsies assert a traditional descent from an earth-woman (*phurusch-weib*), who forsook her “black and hairy” husband for a youth of a more handsome race, not living in underground caves like her own people.<sup>4</sup> On the other hand, he shows us that these same Transylvanian Gypsies spend their winter, at the present day, in “earth-caves,” evidently corresponding to the underground and half-underground houses described by Grellmann.<sup>5</sup> Thus, the Transylvanian Gypsy is himself a *phurusch* (earth-man) for half the year, and he may quite well be descended, on one side, from a race especially devoted to that kind of life.

It is quite impossible in this place to do justice to the arguments for and against this belief. Van den Bergh’s assertion that the Gypsies are of small stature is certainly not well founded. The celebrated Scotch Gypsy, Will Marshall, “a short, thick-set little fellow, with dark quick eyes ;” or the tattooed “mugger” of the same district described by Mr. Davidson (*ante* p. 251) ; or those Scotch Gypsies referred to on p. 179 of vol. i. of our *Journal* ; or the sixteenth century family reproduced from Münster’s *Cosmographia* at p. 461 of Lacroix (*Manners of the Middle Ages*, Eng. transl.), all represent unquestionably a small type. But this cannot be said for the Romani in general. As for those “Dgipsens” of Roeselare, they are *taller* than the surrounding population. Perhaps the best temporary compromise would be to assume that Grisellini was not far wrong in regarding Gypsies as a blended people, “a mixture of Ethiopians, Egyptians, and Troglodytes.”

<sup>1</sup> *Heidens of Egyptiërs*, p. 15.

<sup>2</sup> For these references, see *G. L. Soc. Jour.* vol. ii. pp. 249, 250.

<sup>3</sup> *Volkskunde : Tijdschrift voor Nederlandsche Folk-lore*, vol. ii. No. 5, p. 89.

<sup>4</sup> *Vom Wandern den Zigeunervölke*, pp. 69, 70.

<sup>5</sup> Pp. 24-5 of Raper’s English translation. See also *G. L. Soc. Jour.*, vol. iii. p. 166.

*(h) Gypsies and the Morris Dance.*

(*G. L. Soc. Jour.*, vol. i. pp. 79, 80, and 83; vol. ii. pp. 232-3 and 291; and vol. iii. pp. 188-9.)

Dekker's description of English "moon-men," given on a previous page, forms a welcome and important addition to the historical accounts of the English Gypsies. But, although Mr. Sampson is correct in referring to a previous knowledge on my part of the passage quoted, I was only imperfectly acquainted with it, and at second hand. Otherwise, I should certainly have noticed the statement that the English Gypsies of about three centuries ago were accustomed to "hang their bodies, like Morris-dancers, with bells and other toys, to entice the country people to flock about them." When this statement is considered with those already cited (at the pages mentioned above), it seems quite clear that the Gypsies were not *copying* Morris-dancers, but that white-skinned people, who required to blacken their faces when acting the part of Morris-dancers, were themselves copying the Gypsies.

*(i) Ruddlemen and Gypsies.*

One other point is suggested to me by Dekker's account of the English Gypsies. He says that "a man that sees them would swear they all had the yellow jaundice, or that they were tawny moors' [or blackamoors'] bastards, for no red-ochre man carries a face of a more filthy complexion; yet are they not born so, neither has the sun burnt them so, but they are painted so."

What I wish to refer to here is not the question as to how many nominal Gypsies were "counterfeit Egyptians,"—that is, men of white skins who artificially darkened their complexion. But it is this reference to the "red-ochre men" that calls for comment.

In his *Anatomy of Melancholy*, written at about the same time as Dekker's account, Robert Burton makes a reference<sup>1</sup> to men "all in rags, obscene, and dirty, besmeared like a ruddleman, a gypsy, or a chimney-sweeper." Burton only meant, it is evident, to indicate any ragged and dirty-skinned person. Yet the association of Gypsies with chimney-sweepers and ruddlemen is not inappropriate. There are several instances of Gypsies following the former occupation (perhaps because their natural complexion was thereby concealed, and they could thus evade the eye of the law); and Gypsies also appear as ruddlemen. In Scotland, ruddle (*Lat. sinopsis*) is called "keel" (*Gaelic cill*); and it appears that the Gypsies of Galloway, and perhaps of other districts, were accustomed to traffic in keel, carried in bags on their donkeys' backs.<sup>2</sup> On one occasion they are mentioned as painting their faces with this pigment before enlisting as soldiers.<sup>3</sup> Thus, so far as the Galloway Gypsies are concerned, they were "ruddlemen." At the present day, if one may judge from a modern novel,<sup>4</sup> there is still a caste of itinerant ruddlemen in the South of England. But these are not said to have any Gypsy blood in them. Still, it is interesting to note that the Galloway Gypsies were ruddlemen, and that Burton associates Gypsies with such people (perhaps quite accidentally, and merely because they were bedaubed with the material they worked in). And further, that Dekker, a contemporary of Burton's, states that "no red-ochre man carries a face of a more filthy complexion" than the Gypsies. The meaning of Dekker's reference is also uncertain. In his case, also, he may only mean that the complexion of "red-ochre men" becomes "filthy" by reason of their occupation. This is quite likely. On the other hand, it is conceivable (although I do not regard the allusion as warranting much in this direction) that those ruddlemen were really a special

<sup>1</sup> Edition of 1621, part 3, sec. 2, mem. 2, subs. 2 (vol. ii. p. 235).

<sup>2</sup> Maclaggart's *Gallowidian Encyclopadia*, 1876, p. 69.

<sup>3</sup> See p. 230 *ante*, footnote.

<sup>4</sup> *The Return of the Native*, by Thomas Hardy.

dark-skinned caste of "tawny moors," and that the people he calls "moon-men" were their own half-breed offspring. Such an interpretation would signify that such so-called Gypsies, or "moon-men," were only "counterfeit" in their complexion, and that the *true* Gypsies were to be found in the ranks of the ruddlemen.

Dekker's passage, in itself, affords the slightest possible foundation for such an explanation. But, at any rate, the association of ruddlemen and Gypsies, not only in these two references of three centuries ago, but also in eighteenth-century Galloway, is striking and suggestive.

DAVID MACRITCHIE.

## 5.

### LORD LYTTON: "THE NEW TIMON," PART IV.

(An anonymous correspondent has favoured us with this extract, which is rendered doubly interesting by Lord Lytton's appended commentary.)

"Forth went the peasant—Adam's curse begun ;—  
Home went the peasant in the western sun ;  
He heard the bleating fold, the lowing herd,  
The last shrill carol of the nestling bird !  
He saw the rare lights of the hamlet gleam  
And fade ;—the stars grow stiller on the stream ;  
Swart, by the woodland, cowers the gypsy tent,  
Whence peer dark eyes that watched him as he went—  
He paused and turned :—Him more the outlaws charm  
Than the trim hostel and the happy farm.  
Strangers, like him, from antique lands afar,  
Aliens untamed where'er their wanderings are,  
High Syrian sires of old ;<sup>1</sup> dark fragments torn  
From the great creed of Isis,—now forlorn  
In rags—all earth their foe, and day by day  
Worn in the strife with social Jove, away—  
Wretched, 'tis true, yet less enslaved, their strife  
Than our false peace with all this masque of life,  
Convention's lies,—the league with Custom made,  
The crimes of glory, and the frauds of trade.  
Rest and rude food the lawless Nomads yield ;  
The dews rise ghost-like from the whitening field,  
And ghost-like on the wanderer glides the sleep  
Through which the Phantom Dreams their witching Sabbat keep."

## 6.

### "SARACEN" NOTES.

#### (a)

"Dr. Schweighäuser, in his *Alterthümer in den Vogesen* (*Kunstblatt*, 1823, No. 83, p. 331), says that there is a *Chemin des Sarazins* in the Vosges Mountains 'which, according to the terminology of the district, signifies *Heathen- or Gypsy-Road* [*Heiden- oder Zigeuner-Weg*]." (Dirks' *Heidens of Egyptiers*, Utrecht, 1850, p. 11, n. 3.)

#### (b)

A manuscript preserved in the British Museum (Harley Library, No. 3776) contains a *Life of Harold*, the last Saxon King of England, in which there is one

<sup>1</sup> Lord Lytton's own note :—"According to the hypothesis of Voltaire, that the Gypsies are a Syrian tribe, the remains of the long-scattered fraternity of Isis, an hypothesis which has more in its favour than at first appears—against the recent and now popularly received opinion which deduces their vagrant origin from India."

interesting if apocryphal reference. The manuscript was long preserved in the Abbey of Waltham, Essex, where "there is no doubt at all that it was transcribed." "The writing is of the latter end of the thirteenth century, or, at latest, of the beginning of the fourteenth century." It is asserted in this manuscript that Harold was not slain at the battle of Hastings (1066), but was "found stunned and scarcely breathing by some women whom pity and a desire to bind up the wounds of the maimed had drawn thither. They act the part of Samaritans by him, and, binding up his wounds, they carry him to a neighbouring hut. From thence, as is reported, he is borne by two common men, franklins or hinds, unrecognised and cunningly hidden, to the city of Winchester. Here, preserving the secret of his hiding-place, in a certain cellar, for two years, he was cured by a certain woman, a Saracen, very skilled in the art of surgery, and with the co-operation of the medicine of the Most High, was restored to perfect health."

The point of this to Gypsiologists is, not the question of Harold's life or death, but the fact that a scribe, writing at Waltham not later than "the beginning of the fourteenth century," should find nothing unusual in the statement that a Saracen woman, "very skilled in the art of surgery," was living at Winchester for two years, at least, during the eleventh century.

(For these references see pp. vi., xi., 34-5, and 135-6 of Mr. Walter de Gray Birch's translation of the *Vita Haroldi*, with original text. London: Elliot Stock, 1885.)

(c)

Professor George Stephens of Copenhagen writes as follows (15th April 1881) :—

"I have this moment seen *Journal Officiel de la République Française* for April 6, 1881. At pp. 1860-2 is a most interesting article by Ferdinand Delaunay, on the life and discoveries of the great French Orientalist Oppert. We here learn that this distinguished Assyriologue has just made a new and surprising find. He has been able to decipher a Royal Tablet from [of] the tenth century before Christ, which shows that Asiatic caravans then traversed those lands which are now called European Russia, following the rivers, to procure yellow amber on the coasts of the Baltic. . . . But I think that we may bring confirmation of Professor Oppert's brilliant identification from Scandinavia itself. In 1875 Colonel Hanbury exhibited in London his famous Assyrian bronze sabre (Assyrian *sapara*), found at Nardi in Arabia, the only one then known. It has an inscription in the arrow-headed characters, showing that it was a Palace sword in the time of King Vul-nirari, 1300 years before Christ. In the Swedish *Månadsblad*, No. 97 (1880), p. 12, the Swedish Riks-Antiquary Hans Hildebrand has figured and described a bronze sabre, of the same general type as Colonel Hanbury's, and certainly equally Asiatic, found in Heda Parish, East-Gottland, Sweden. It is now in the Stockholm Museum." (From Professor Stephens' critique on Professor S. Bugge's *Studies on Northern Mythology*. London, 1883, pp. 6, 7, n.) With this reference may be compared De Sauley's belief "that only the Gypsy language supplied the explanation of a word in the so-called Median or Scythian cuneiform inscriptions"; also the statement of Herodotus that the Sigynnae were "a colony of the Medes, settled beyond the Danube." (See *Gypsies of India*, pp. 56 and 63-5.)

## NOTICES.

Of vol. i. of the *Journal of the Gypsy Lore Society* no copy now remains in the Society's hands. A few sets of vols. ii. and iii. are still unsold, and may be obtained on application to the Hon. Secretary, care of Messrs. T. & A. Constable, 11 Thistle Street, Edinburgh. The price of vol. ii. (bound in cloth) is £1, 12s., or unbound) £1, 10s., and of vol. iii. (unbound) £1.

Gypsiologists will be interested to know that Professor William I. Knapp, of Yale University, a member of this Society, is preparing a *Life of George Borrow*, to be issued next year. His "Lecture on the Origin, History, and Customs of the Gypsies," delivered before the Sheffield Scientific School of Yale University, 20th March 1888, will also form part of a work to be published this year. (Professor Knapp's address, from 1st July 1892, is "Monroe & Co., Rue Scribe, Paris"; and from 1st September 1892, "University of Chicago, Chicago, Illinois, U. S.")

For the benefit of collectors or publishers of rare and curious mss., we may mention that the manuscript of Professor Pincherle's unpublished Romany translation of the book of *Ruth*, with corresponding English text, may be purchased on applying to him at the "Libreria Levi, Via S. Spiridione 1, Trieste." We understand it is valued at from £8 to £10.

As only 150 copies have been printed of the three volumes of the *Journal of the Gypsy Lore Society*, and as the work is consequently extremely rare, a list is annexed—for the benefit of those who do not possess copies—of the various Libraries and learned Societies who have received the *Journal*.

*Great Britain and Ireland.*

British Museum, London.

Folk-Lore Society, London.

"The Antiquary" (c/o Mr. Elliot Stock, Publisher), London.

Bodleian Library, Oxford.

Owens College, Manchester.

Public Library, Manchester.

University Library, Edinburgh.

Advocates' Library, Edinburgh.

Signet Library, Edinburgh.

Public Library, Edinburgh.

Literary and Antiquarian Society, Perth.

*France.*

*La Société des Traditions Populaires*, 4 Rue de l'Odéon, Paris.

"*La Tradition*," 128 Boulevard Montparnasse, Paris.

"*Mélusine*," 39 Quai des Grands-Augustins, Paris.

*The Netherlands.*

Leiden University.

*Belgium.*

"*Volkskunde*," 43 Van Geerstraat, Antwerp.

*Germany.*

Royal Library, Berlin.

Royal Bavarian Library, Munich.

"*Orientalische Bibliographie*," c/o Professor Dr. A. Müller, Mühlgraben 4A, Halle (Saale).

*Deutsche Gesellschaft für Volkskunde*, c/o Dr. Edmund Veckenstedt, Mühlweg 23<sup>b</sup>, Halle (Saale).

*Austria-Hungary.*

Jagiellon University, Cracow.

Ethnographical Society of Hungary, c/o Professor Dr. Anton Herrmann, I. Attila-uteza 47, Budapest.

*Italy.*

*Reale Società Romana di Storia Patria*, Biblioteca Vallicelliana, Rome.

*Spain.*

*Real Academia de la Historia*, 21 Calle del Leon, Madrid.

*United States of America.*

Harvard University, Cambridge, Massachusetts.

American Folk-Lore Society, c/o W. W. Newell, Esq., Cambridge, Massachusetts.

Public Library, Boston, Massachusetts.

Public Library, Worcester, Massachusetts.

Smithsonian Institution, Washington, D.C.

Women's Anthropological Society of America, 1424 Eleventh Street, N.W., Washington, D.C.

Peabody Institute, Baltimore, Maryland.

*India.*

"Indian Antiquary," Education Society Press, Byculla, Bombay.



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## ERRATA.

## PAGE

- 92, line 18, for "*Del Tosi bibl. Alexandrine*," read "*Of Tosi the Alexandrine Library*."
- 131, line 7, for "those," read "these."
- 135, line 11 of footnote, for "*Natonandsfolk*," read "*Natmandsfolk*."
- 146, line 1 of footnote, for "*Gubernatio*," read "*Gubernatis*."
- 181, line 12, for "*Dartstellungen*," read "*Darstellungen*."

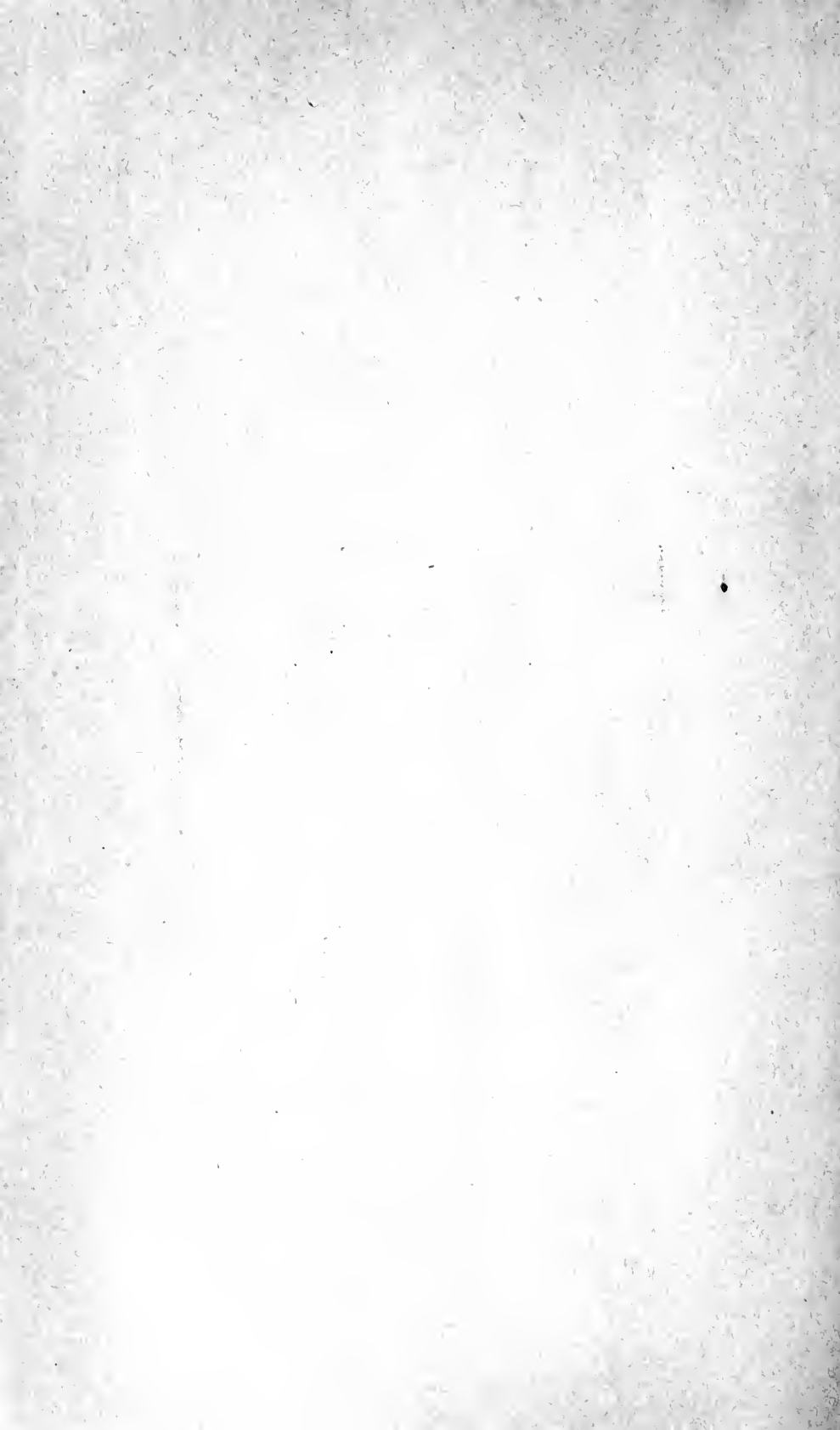














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